ON PUBLIC VIEW

MONDAY AND TUESDAY, APRIL 19TH AND 20TH

FROM 10 A. M. UNTIL 5 P. M.

(ADMISSION TO THE EXHIBITION AND SALE, EXCLUSIVELY
BY CARD, TO BE HAD ON
WRITTEN APPLICATION TO THE MANAGERS)

THE ARTISTIC PROPERTY

CONTAINED IN THE RESIDENCE OF

HENRY W. POOR, ESQ.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE PREMISES

No. 1 LEXINGTON AVENUE (GRAMERCY PARK)

ON WEDNESDAY, THURSDAY, FRIDAY AND
SATURDAY AFTERNOONS
APRIL 21ST, 22ND, 23RD AND 24TH

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE

OF THE VALUABLE

ARTISTIC FURNISHINGS

AND

INTERIOR DECORATIONS

OF THE RESIDENCE OF

HENRY W. POOR, ESQ.

No. 1 Lexington Avenue (Gramercy Park)

NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE PREMISES

ON THE DATES HEREIN MENTIONED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK : 1909

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COMPILED BY THOMAS E. KIRBY

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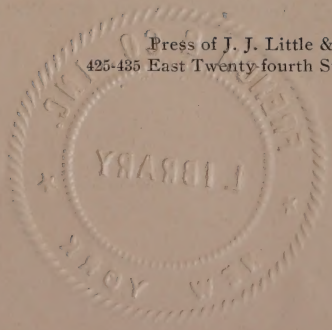


CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses and, if so requested, to pay down a cash deposit, or the whole of the purchase price, at the time of sale; the remainder of the purchase price to be paid or otherwise settled for to the satisfaction of the Managers, on or before delivery: Upon failure to comply with the above conditions the article purchased shall, at the election of the Auctioneer, be re-sold either immediately or within a reasonable time, and either at public or private sale and without notice other than that here given.

If so re-sold, the first Purchaser's account shall be credited with his deposit (if any) and the amount obtained on the second sale less all charges attending the same, and the deficiency (if any) shall be a charge against the defaulting Purchaser at the sale.

If the Auctioneer shall not elect to re-sell an article sold, but not delivered for the reason above given, then the Vendor thereof may at his election either enforce the sale to the Purchaser or cancel the same.

4. To prevent inaccuracy in delivery, and inconvenience in the settlement for purchasers, no Lot is to be removed during the Sale; all Lots, however, must be removed within twenty-four hours from the conclusion of the sale.

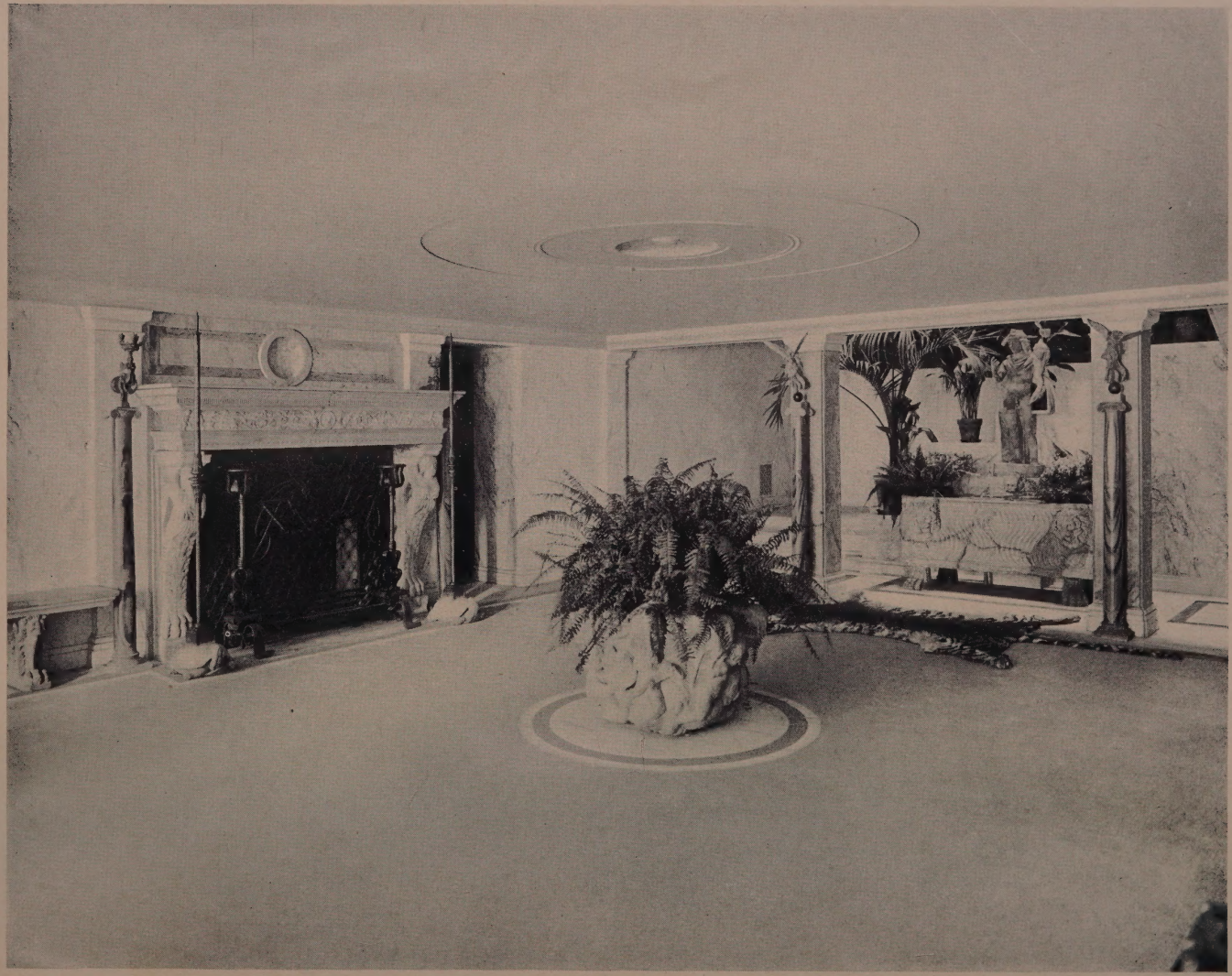
5. After a lot is sold the Purchaser assumes all risk of any damage, theft or loss, except that which can be charged to the negligence and carelessness of the undersigned.

6. All lots are to be taken away at the Purchaser's expense and risk. The undersigned will afford to Purchasers every facility for employing careful carriers and packers. They are, however, in no manner connected with the business of the cartage or packing and shipping of purchases, and will not hold themselves responsible for the acts and charges of the parties engaged for such services.

7. Neither the Vendor nor the undersigned will hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, nor will they make any warranty whatever. They will, however, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.



ENTRANCE HALL, LOOKING NORTH AND EAST

CATALOGUE

SPECIAL NOTICE

The doorways, mantels, ceilings, columns, marbles, gas and electric light fixtures, and any other objects which may be specified by the Auctioneer at the time of sale, are to be sold upon the express condition that the buyers shall, at their own risk and expense, take down and remove the same within six days from the conclusion of the sale.

Each lot will be sold on the day indicated in red on the margin of the Catalogue, and in accordance with the "Order of Sale" published under separate cover, which may be obtained on application to the Managers.

AMERICAN ART ASSOCIATION,
MANAGERS.

ENTRANCE HALL

Saturday 1—Italian Renaissance Stone Trough.

Front panels ornamented with masks, festoons and figure of man sculptured in high relief, and the end panels with heads of cherubs.

Height, 16 *inches; length,* 3 *feet* 5 *inches; width,* 19 *inches.*

do. 2—Italian Renaissance Stone Trough.

Front panel ornamented with cherubs holding shells and a bas-relief portrait; birds, hares and drapery festoons sculptured in high relief.

Height, 14 *inches; length,* 45 *inches; width,* 17 *inches.*

do. 3—Pair Italian Renaissance Stone Benches.

With carved end supports of lyre shape, faced with grotesque heads and with claw feet.

Height, 22 *inches; length,* 7 *feet* 6 *inches; width,* 18 *inches.*

SATURDAY 4—ITALIAN RENAISSANCE STONE BENCH.

With carved end supports of lyre shape, faced with grotesque heads and with claw feet.

do. 5—PAIR HALL TABLES.

Italian Renaissance. Carved stone pedestals, formed by two Corinthian capitals, one inverted to form the base, surmounted by a slab of verte-antique marble.

Height, 34 *inches; top,* 59 *inches; width,* 30 *inches.*

do. 6—PAIR OLD ITALIAN PRICKET CANDLESTICKS.

Of wrought iron, supported by carved marble tortoises.

Extreme height, 7 *feet* 8 *inches.*

do. 7—ITALIAN RENAISSANCE CARVED MARBLE URN.

Globular shape, with cover and upright handles ending in volutes; ornamented with a wide band of conventional lily design carved in relief and fluted, and with overlapping plate borders.

Height, 21 *inches; diameter,* 18 *inches.*

WEDNESDAY 8—OLD ITALIAN CARVED STONE FLOWER BOX.

The front and end panels ornamented in relief carving of fauns' heads, griffons, cherubs and festoons; a panel with inscription on front.

Height, 10 *inches; length,* 18 *inches; width,* 14 *inches.*

do. 9—OLD ITALIAN CARVED STONE FLOWER BOX.

Panel with inscription in front, framed in foliated scroll border; pediment top, with flower decoration and anthemion corner pieces.

Height, 14 *inches; length,* 14 *inches; width,* 12 *inches.*

SATURDAY 10—PAIR ITALIAN RENAISSANCE HALL TABLES.

Carved and gilded wood. Tapering square legs, with claw feet, and surmounted by Egyptian heads; leaf and dark borders and lion-head corners on bed, with small panel in centre, decorated by crossed banners. Sienna marble tops.

Height, 3 *feet* 2 *inches; length,* 5 *feet; width,* 30 *inches.*

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

SATURDAY 11—ITALIAN RENAISSANCE STONE TROUGH.

Front panel carved in high relief with figures of cherubs holding wreath, within which is an inscription; corner ornaments and ends also carved in high relief.

Height, 13 inches; length, 3 feet 10 inches; width, 16 inches.

do. 12—ITALIAN RENAISSANCE WELL-CURB.

Massively carved round the base. Figures of cherubs holding écusson, with inscription and arched doorway; carved in very high relief, and round the top volute brackets, with drapery festoons between.

Height, 24 inches; diameter, 43 inches.

do. 13—PAIR ANTIQUE CIPOLLINO MARBLE COLUMNS.

With white stone bases and carved stone Ionic capitals.

Height, 5 feet 6 inches; diameter, 6 inches.

do. 14—FOUR ANTIQUE CIPOLLINO MARBLE COLUMNS.

With white stone bases and carved stone Ionic capitals.

Height, 5 feet 6 inches; diameter, 6 inches.

do. 15—MASSIVE ANTIQUE FOUNTAIN.

Consisting of an Italian Renaissance stone sarcophagus (forming basin), which is sculptured in high relief, at either end, with lions and prey; in the centre serpentine flutings and on the sides trees and other designs. It is supported by four massive lion's claw feet, and the whole surmounted by an antique carved marble figure of a boy holding cornucopia of fruit, and standing on a marble pedestal, with a fountain spout which is in design of a carved grotesque head.

Extreme height, 8 feet.

Sarcophagus: Length, 6 feet 4 inches; height, 34 inches; width, 33 inches.

do. 16—ITALIAN RENAISSANCE CARVED STONE MANTEL.

With pier side supports, which are formed by figures of winged women, with acanthus shaft and double claw feet. In the centre of the frieze, which is of Renaissance design, is a portrait medallion, on either side of which are figures, birds, cherubs and foliated

scrolls. Carved mouldings above and below. Complete, with bronze fireplace facing, lining and iron grate.

Height, 6 feet; length, 8 feet.

Fireplace opening: Height, 4 feet 9 inches; width, 5 feet 10 inches.

SATURDAY 17—PAIR WROUGHT-IRON ANDIRONS AND FENDER BAR.

Italian Renaissance. Volute strap decoration and feet; round shaft, open basket top; swinging crane with chain and hooks.

Height, 51 inches; width, 5 feet.

THURSDAY 18—TIGER SKIN RUG.

Mounted with head and claws.

From tip to tip, 11 feet.

SATURDAY 19—SIX GREEN BRONZE ELECTRIC WALL LIGHTS.

With rosette plate; scroll branch surmounted by figure of winged women; fruit festoon in full relief; urn-shaped cup fitted with three electric bulbs.

Height, 20 inches; projection, 10 inches.

do. 20—ELECTRIC CEILING LIGHT IN VESTIBULE.

With ten-inch Baccarat glass bead ceiling globe.

do. 21—PAIR DOOR PANELS.

Russian lace.

Length, 2⅓ yards; width, 31 inches.

do. 22—TWO WINDOW PANELS.

Russian lace. To match the preceding.

Length, 2⅓ yards; width, 16 inches.

do. 23—SIX NARROW SIDE PANELS.

Russian lace. To match the preceding.

Length, 2⅓ yards; width, 8 inches.

do. 24—PAIR ENTRANCE GATES.

Old Italian wrought iron of openwork scroll design.

Extreme outside measurement: Height, 7 feet 9 inches; width, 5 feet 10 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

RECEPTION-ROOM, ENTRANCE FLOOR: SOUTHWEST, NORTHWEST VIEW

Reception-room, Entrance Floor: Southwest, Southeast View

RECEPTION-ROOM—ENTRANCE FLOOR

FRIDAY 25—FOOTSTOOL.

Carved and gilt wood, with fluted legs; upholstered in old silk French brocade and gold galloon.

THURSDAY 26—SOFA CUSHION.

Covered with old French silk brocade of flowered pattern, in delicate colors, finished with gold galloon.

do. 27—SOFA CUSHION.

Covered with old French silk and gold thread brocade. Bold floral patterns in rose, blue and green on ivory-white ground.

do. 28—TABLE COVER.

Old French silk brocade. Floral designs in silks and metal threads on an ivory color ground.

WEDNESDAY 29—OLD HAMMERED BRASS BRAZIER.

Urn-shaped, with bale handle. Conventional anthemion and leaf borders.

Height, 11 *inches.*

FRIDAY 30—OLD LOUIS XVI JARDINIÈRE.

Carved and gilded wood. Fluted round legs. Festoons and rosettes on bed.

do. 31—LOUIS XV TABOURET OR STOOL.

Carved and gilded wood. Curved X ends; supports with rococo decoration. Concave seat, upholstered in old blue brocaded satin of floral pattern.

do. 32—LOUIS XVI CHAIR.

Carved and gilded wood. Roll back, with open lyre splat; trophies, bow-knot and laurel in top panel; serpentine ribbon, with corner rosettes, on bed, and square, tapering, fluted legs. Upholstered in old crimson and white brocade.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

FRIDAY 33—TWO LOUIS XVI CHAIRS.

Carved and gilded wood. Open square back, with double bow-knot and crossed arrows within a frame of bound laurel and serpentine ribbon borders; round legs, with papyrus and corner rosettes; straight under-braces. Seat upholstered in blue brocaded satin of floral pattern.

do. 34—LOUIS XVI TABLE.

Carved and gilded wood. Fluted baluster legs, with hoof feet; brace, with flaming urn, in centre; leaf and dart, and bead borders on bed, with drapery lambrequin. Top panel of silk tapestry, with floral medallion in centre.

Height, 30 *inches; diameter,* 19 *inches.*

do. 35—LOUIS XVI TABLE.

Carved and gilded wood. Tapering, round, fluted legs, with leaf decoration; X brace, with flaming urn and garlands of flowers; openwork bed panels, with bow-knot and floral branches and flower festoon lambrequin. Panel in top covered in old silk brocade.

Height, 28½ *inches; diameter,* 24 *inches.*

do. 36—LOUIS XV RECESS SOFA.

Carved and gilded wood frame; seat, back and ends upholstered in old French brocade silk of floral pattern.

do. 37—LOUIS XV ARM-CHAIR.

To match the preceding sofa.

do. 38—LOUIS XV ARM-CHAIR.

Carved and gilded wood frame, with deeply curved sides; overlapping trefoil and serpentine ribbon frets on back and arms; laurel wreath on bed; post decorated with leaf and floral sprays, and surmounted by rosette. Upholstered in old French silk brocade of floral pattern.

FRIDAY 39—THREE-FOLD LOUIS XV SCREEN.

With serpentine top. Lower panels of old French silk and metal brocade of flower pattern on ivory-white ground, and the upper panels of French plate glass. Frame finished in green enamel and ornamented with carved and gilded scroll, flower and leaf border.

Height, 5 feet; extended width, 54 inches.

do. 40—LOUIS XIV SOFA.

With curved arm-rests; long oval panel on back decorated with mask and sunburst; laurel branches on bed and legs; acanthus decoration on arms. Finished in ivory enamel on gold. Seat and back upholstered in old French silk brocade.

do. 41—LOUIS XV COUCH.

Carved and gilded wood frame, single cane seat and double cane head and foot. With loose cushion of fine old French silk and metal brocade of striped and floral pattern.

do. 42—WINGED ARM-CHAIR.

With carved and gilded legs and heavy scroll brace; loose cushion and sides of old crimson satin damask. The high, arched back covered with old silk and metal brocade of floral pattern on crimson ground.

do. 43—LOUIS XV DESK, WITH SLANT TOP.

Inlaid tulip wood, with marqueterie decoration of floral and leaf sprays; elaborate ormolu scroll borders and mounts on legs in designs of grotesque head, scrolls and acanthus leaves.

do. 44—LOUIS XV SMALL COMMODE.

With bow front. French mahogany parquetry; handles and mounts of chiselled ormolu; dove-gray marble top.

Height, 34 inches; width, 30 inches.

SATURDAY 45—LOUIS XV DESK.

Inlaid French walnut, in serpentine outline; fluted cabriole legs; three large drawers with heavy, brass bale handles, in mermaid, shell and seaweed design; slight top dropping to form desk. Panels of burl walnut.

Height, 3 feet 6 inches; length, 4 feet 8 inches.

do. 46—BABY GRAND PIANO.

By Steinway & Sons. Polished white mahogany case.

THURSDAY 46A—BEAUTIFUL ITALIAN RENAISSANCE PIANO COVER.

Ruby-red old Genoese velvet of bold floral pattern, finished with fringe, and lined.

do. 47—ANTIQUE GHIORDES PRAYER RUG.

Centre panel of mosque window design on a pale sage-green ground, surrounded by a wide and several narrow borders of conventional floral designs in low tones of red, ivory-white and turquoise and sapphire blue.

Length, 4 feet 8 inches; width, 3 feet 3 inches.

do. 48—ANTIQUE GHIORDES PRAYER RUG.

Wine-red centre panel of mosque window design, framed in a series of borders of conventional patterns, woven in red, yellow, blue and ivory-white.

Length, 5 feet; width, 3 feet 6 inches.

do. 49—ANTIQUE GHIORDES RUG.

Medallion and floral patterns in low-tone colors, on turquoise-blue and black ground.

Length, 6 feet 3 inches; width, 4 feet 11 inches.

do. 50—ANTIQUE GHIORDES PRAYER RUG.

The centre of dark-blue ground, dotted with white, in a design of a mosque window, surrounded by alternate stripes of ivory-white, red, sapphire-blue and pale-green, over which is a flowered pattern.

Length, 5 feet 8 inches; width, 4 feet 2 inches.

THURSDAY 51—ANTIQUE GHIORDES PRAYER RUG.

The centre panel of sapphire-blue and of mosque window design, surrounded by two wide borders of pale yellow and blue, and a series of stripes in ivory-white, pink and blue. The whole covered with a conventional design in low tones.

Length, 6 feet 8 inches; width, 4 feet 9 inches.

do. 52—ANTIQUE CABISTAN RUG.

Ivory-white ground, with medallions, corner ornaments and harmonious borders in low tones of dark blue and red.

Length, 5 feet; width, 4 feet 6 inches.

FRIDAY 53—ANTIQUE GIRANDOLE.

Carved and gilded wood frame in open shell; flower and scroll design; candle bracket at either side, fitted with porcelain candles.

WEDNESDAY 54—PAIR LOUIS XV ANDIRONS AND FENDER.

Brass. Rococo and acanthus design.

SATURDAY 55—FOUR WALL LIGHTS.

Chiselled French brass; bow-knot and drapery shaft; two spiral fluted branches, with beaded plates, laurel leaf and berry cups. Each fitted with two electric candle lights.

do. 56—PAIR WALL LIGHTS.

To match the preceding. Each fitted for three candle lights.

do. 57—OLD ITALIAN MANTEL.

Carved white marble. Square side pilasters, with decoration of acanthus leaves, flowers, grapes and wheat in Renaissance design; acanthus volute brackets; coat-of-arms in centre of frieze, with birds, acanthus scroll and grapes, leaves and fruit on either side, with white marble fireplace facing and iron lining.

Height, 4 feet; length, 5 feet 6 inches.

Fireplace opening: Height, 2 feet 10 inches; width, 3 feet 6 inches.

do. 58—WALL PANELLING.

French Louis XVI. In old white and gold woodwork; bought from a palace in France. Each panel framed in a border of Renaissance

design, with carved and gilded decoration of urns and foliated scrolls. Five large panels have inserted old oil paintings on canvas, depicting allegorical scenes; framed in gold mouldings, with flower and shell ornaments above and below.

Extreme length, 63 feet 9 inches; height, 7 feet 9 inches.

SATURDAY 59—TWO WHITE AND GOLD DOORS.

Set with eight mirror panels and finished with French brass knobs of scroll designs.

Height, 6 feet 10 inches; width, 3 feet.

FRIDAY 60—GILT WOOD SETTEE.

With curved back and ends and spindle panels; seat upholstered in pale green satin.

THURSDAY 61—KAZAK RUG.

Crimson ground, with medallion patterns and harmonious borders and rich coloring.

Length, 5 feet 1 inch; width, 3 feet 6 inches.

FRIDAY 62—LOUIS XV DRESSING TABLE.

Of Oriental design; carved wood, finished in red lacquer and gilding; decorated with Chinese subjects.

Height, 6 feet 10 inches; width, 41 inches.

RECEPTION-ROOM—ENTRANCE FLOOR, EAST

WEDNESDAY 63—CHINESE VASE.

Dense porcelain, coated with a brilliant red glaze.

Height, 22 inches.

do. 64—ANTIQUE ITALIAN BRASS SCALDINO.

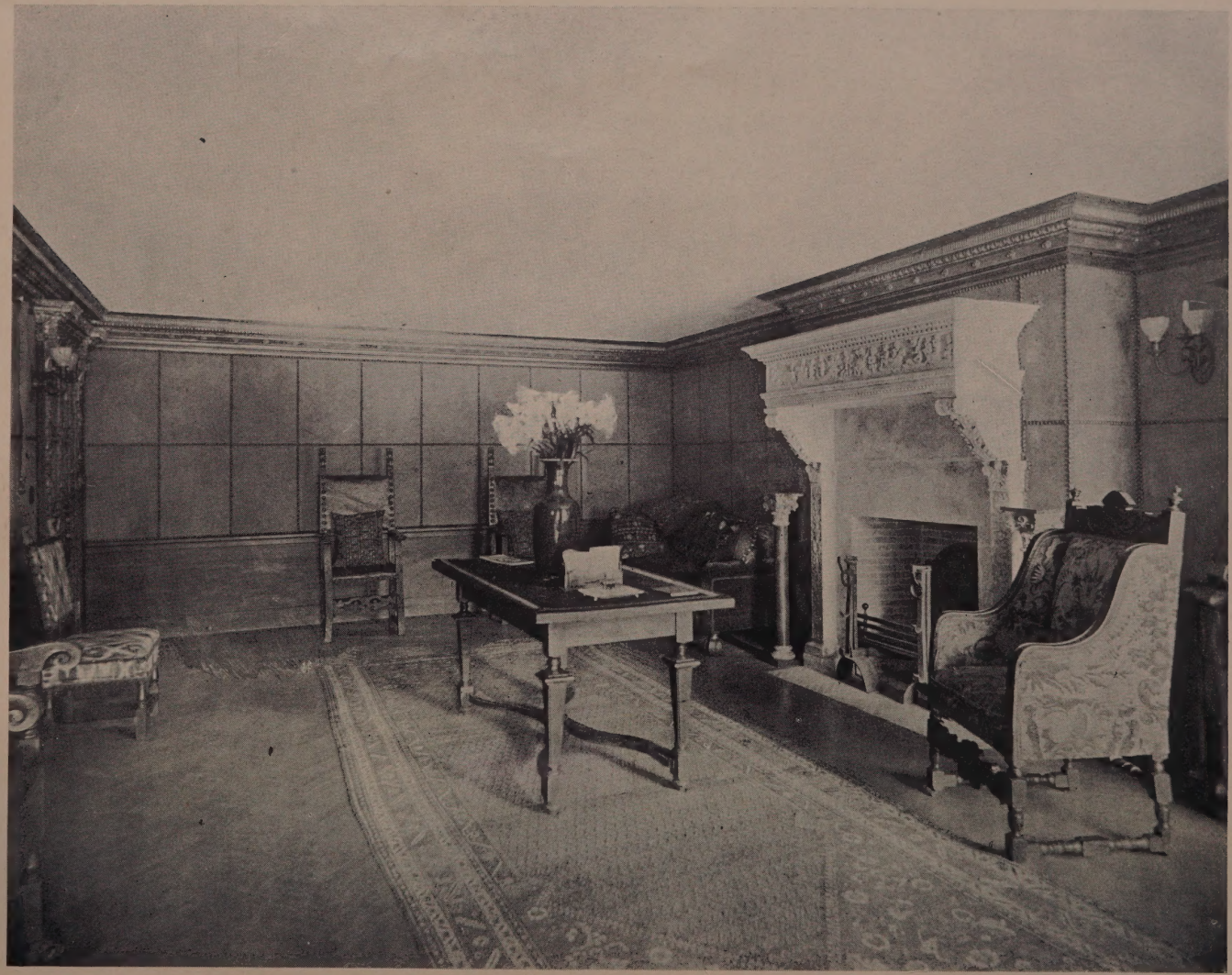
With three eagle claw and ball feet; repoussé handles in design of dolphins and winged cherubs' heads; dome-shaped cover, with applied decoration of pierced rosettes and pineapple finial.

Height, 32 inches; diameter, 26 inches.

do. 65—ANTIQUE BRASS SPOON.

Fluted shell bowl and slender handle.

Reception-room, Entrance Floor: Southeast, West and South View



Reception-room, Entrance Floor: Southeast, North and East View

WEDNESDAY 66—SET OF ANTIQUE FIRE IRONS.

Tongs, shovel and poker, with fluted brass handles.

THURSDAY 67—TWO SOFA CUSHIONS.

Covered with Oriental embroidered linen.

do. 68—TWO SOFA CUSHIONS.

Covered with Oriental embroidered linen.

FRIDAY 69—TWO ANTIQUE ITALIAN CHAIRS.

Ebonized oak frames; posts surmounted by gilded fluted volutes; seat and back upholstered in old Italian striped satin and studded with large oval brass nails.

do. 70—OLD ENGLISH WALNUT ARM-CHAIR.

Seventeenth century. With high, square back; posts surmounted by carved acanthus; curved arm-rests ending in carved acanthus volutes; square legs and braces and paw feet; seat, back and bed covered with old Cordovan leather and studded with large rectangular nails.

do. 71—TWO OLD ENGLISH WALNUT ARM-CHAIRS.

Seventeenth century. High, square backs; flat arm-rest; pierced front brace. The posts are surmounted with gilded acanthus leaves; seat and back panel upholstered in old Cordovan leather, studded with brass nails.

do. 72—ANTIQUE ITALIAN ARM-CHAIR.

Carved walnut. Wide top rail in acanthus scroll decoration, surmounted by a crown; curved arms, with a notch border; baluster legs and braces, and wide front brace with carved flowers, acanthus leaves and volute scrolls; upholstered in old silk and wool tapestry of flower and fruit pattern.

SATURDAY 73—LARGE DAVENPORT SOFA.

Upholstered in tufted golden-brown velours. Has six large gilded ball feet.

Length, 7 feet; depth, 39 inches.

STAIRS, FROM ENTRANCE HALL TO FIRST FLOOR

WEDNESDAY 87—ANTIQUE ITALIAN COAT-OF-ARMS.

Carved wood; tinted convex shield shape, with heavy open scroll border.

Height, 3 feet; width, 3 feet.

SATURDAY 88—PAIR OF ANTIQUE WHITE ITALIAN MARBLE COLUMNS.

Resting on square plinths, with figure of phœnix at either corner; spiral fluted shafts, with foliated scroll band in centre and leaf carving round capital.

Height, 5 feet 8 inches; diameter, 4½ inches.

THURSDAY

No. 89

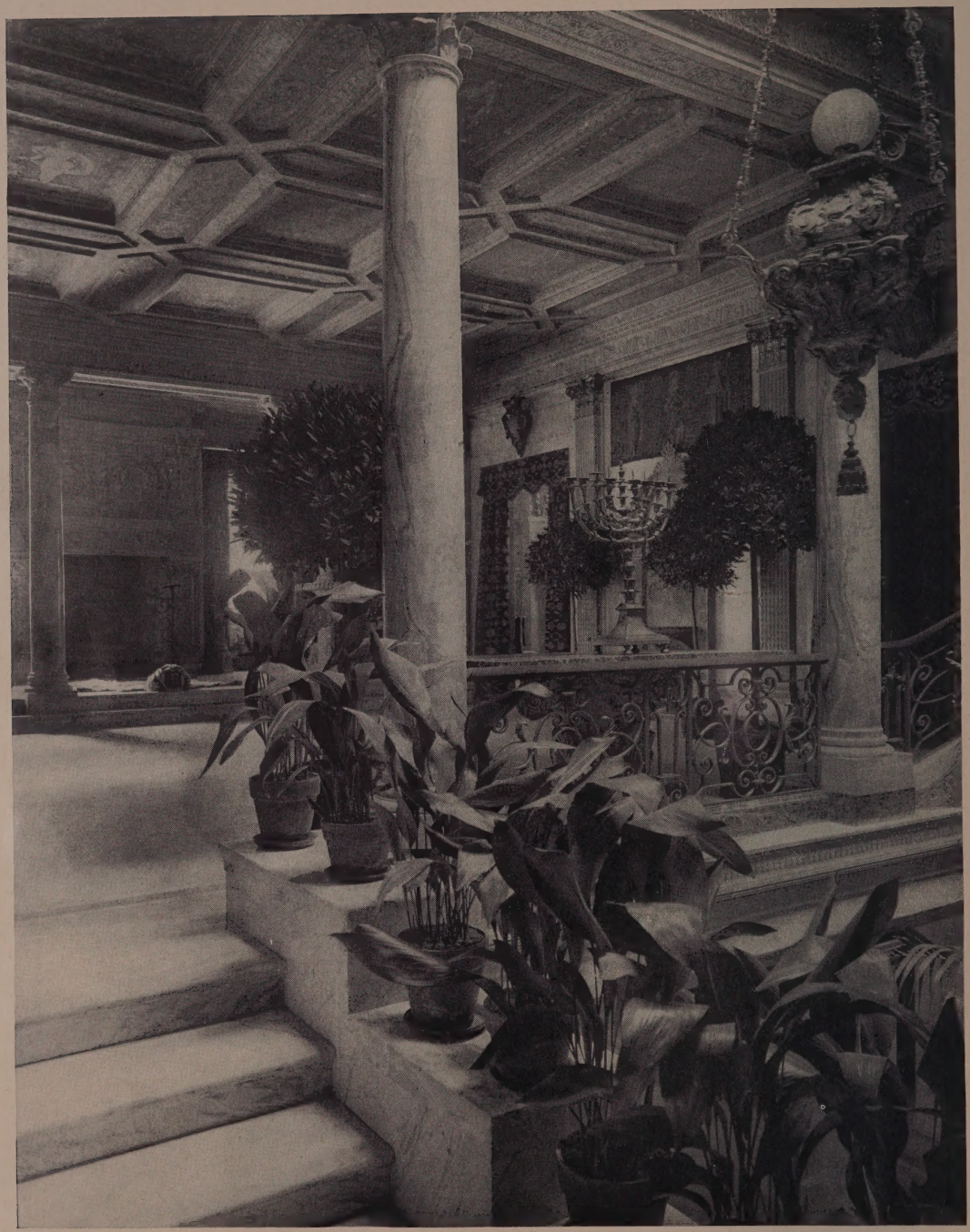
ITALIAN RENAISSANCE TAPESTRY

A HUNTING SCENE

IN an extended landscape, showing on the left a wood, approached by a three-arched bridge, and on the right an avenue, leading to a stately house, are in progress various hunting scenes. On the left a galloping horseman is being directed to the whereabouts of a bear that has been already brought to bay. Attacked by hounds and by two men with forked spears, he has gripped one of the latter in his teeth, while he holds one of the dogs to the ground. Farther back a man is seen in pursuit of another bear that has carried off a child, while to the right two mounted men and three on foot are hastening to the attack of a bull. Meanwhile, in the foreground of the scene, unaware of the hue and cry, rest an otter, a doe, a hyena and a large bird. In the background figures are watching the sport from the balcony and windows of the mansion, and two men, in the central distance, appear to be fishing in front of a castle, behind which stretches a wooded hill.

The border is highly ornate, having at the sides an arabesque of vases, fruits and masks, terminating at the lower corners in female fig-

Stairway from Entrance Hall to First Floor



Stairway to and View of Main Hall

ures playing the lute, while the top and bottom bands are composed of satyrs carrying grapes, a woman playing on a pipe, camels, mounted figures, and birds from which emerge flower scrolls. These details are variously colored in dull blue, light blue, white and red upon a cinnamon ground, while the color scheme of the landscape consists of a general creamy grayish tone on which the foliage shows in masses of pale yellow, dull yellowish green and deep blue, the costumes of the figures being enlivened with red.

Height, 5 feet 8 inches; width, 19 feet 8 inches.

SATURDAY 90—MIRROR.

Surrounded by an antique Sancovino Italian carved and gilded wood frame. Decorated with cherubs' heads, heads of men, acanthus ornaments, festoons of fruits and flowers and other designs carved in high relief.

Height, 8 feet; width, 6 feet.

do. 91—GREEN BRONZE WALL ELECTRIC FIXTURE.

Scroll shafts surmounted by figure of winged woman with festoon of fruit in full relief; urn-shaped cup fitted with electric lights.

FIRST FLOOR—HALL

do. 92—FOUR ANTIQUE ITALIAN CARVED STONE COLUMNS.

Fluted twisted spiral shafts on square plinths and surmounted by acanthus capital, with decoration carved in low relief.

Height, 4 feet 7 inches; top, 9 inches square.

do. 93—ANTIQUE ITALIAN CARVED STONE TORCHÈRE.

With triangular base in acanthus design; fluted round column pedestal with leaf sheathing; egg and dart moulding round shelf; spiral fluting tapering shaft, with bound papyrus leaf and berry decoration on base; acanthus design torch, fitted for electricity.

Height, 7 feet 5 inches.

do. 94—TORCHÈRE.

Reproduction of the preceding in cement.

Height, 7 feet 5 inches.

Wednesday 95—Old Italian Carved Stone Flower Box.

Semicircular shape; ornamentation carved in relief of cherubs holding garland of leaves and fruit.

Height, 10 inches; length, 16 inches; width, 10 inches.

do. 96—Old Italian Carved Stone Flower Box.

Carved anthemion and scroll borders; cable corners.

Height, 9 inches; length, 15 inches; width, 12 inches.

do. 97—Antique Carved Stone Flower Box.

Oblong. Ornamentation carved in high relief.

do. 98—Antique Italian Coat-of-arms.

Carved wood, painted and gilded; oval medallion in centre and scroll border surmounted by a crown.

do. 99—Antique Spanish Ecusson.

Carved, gilded and painted wood; gilded scroll border.

do. 100—Antique Carved and Gilded Wood Panel.

In scroll outline, with openwork design of flowers and acanthus leaves with bow-knot at top and winged cherub head below, carved in high relief; oval painted medallion in centre—the "Immaculate Conception," after Murillo.

Height, 4 feet; width, 4 feet.

do. 101—Antique Brass Jewish Synagogue Candelabrum.

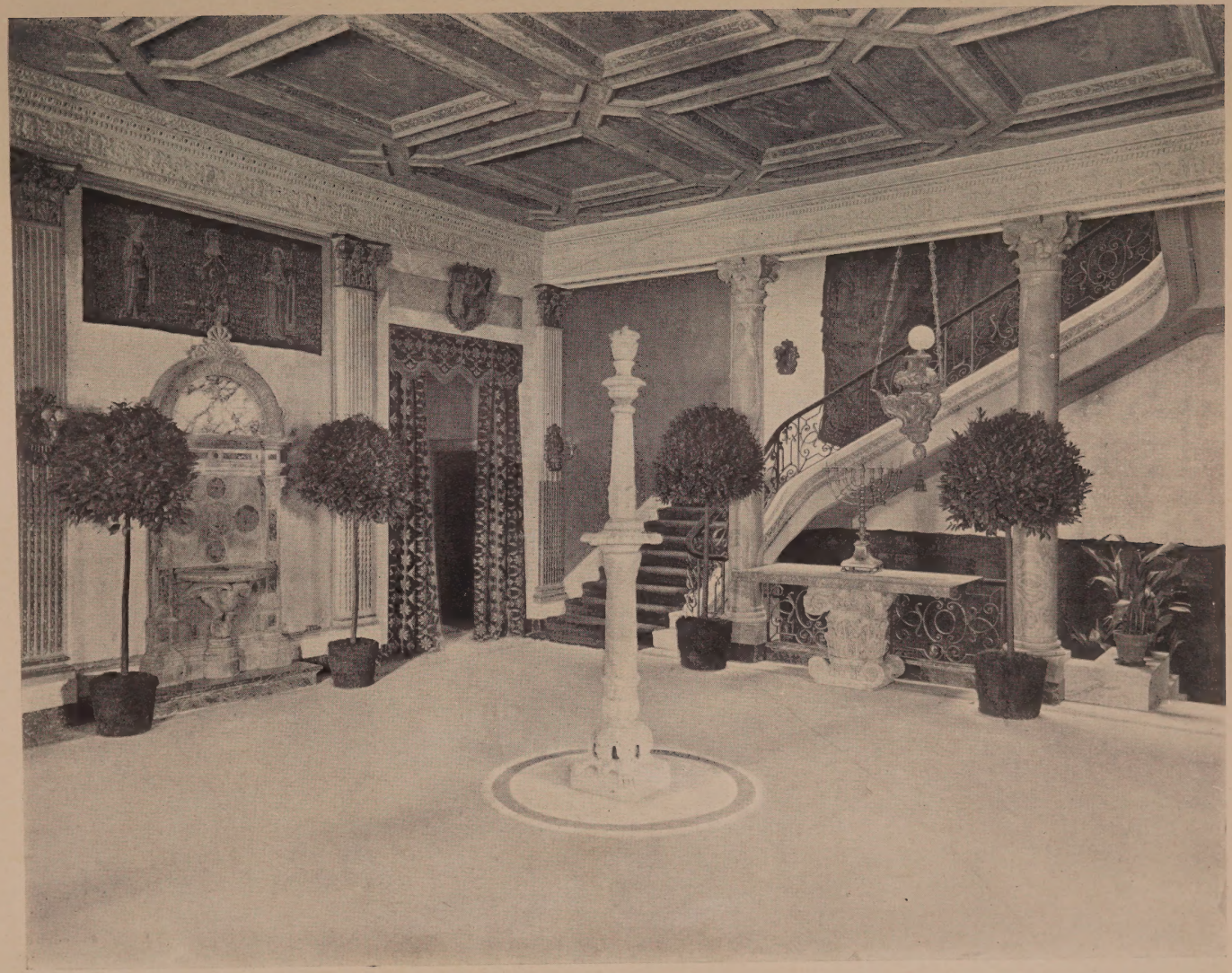
Square frame base, baluster shaft and nine curved branches with bell decorations.

Height, 34½ inches; spread, 27 inches.

Saturday 102—Curtains and Lambrequins for Two Windows.

Ecru velours, with wide borders of antique Portuguese appliqué embroidery of bold foliated scroll pattern in cloth of gold applied on a black satine background; interlined and lined with cream-color satine. Lambrequin of three Vandyke points, finished with gold fringe.

Prospective Buyers will please read Special Notice heading Page 1.



Main Hall and Stairway to Second Floor, looking North and East

No. 108. Italian Renaissance Tapestry

Saturday

103—Two Pair Portières.

Antique Portuguese cloth-of-gold in conventional floral pattern, applied on brown velvet bordered by gold metal galloon. Lambrequin of four Vandyke points, finished with gold fringe; interlined and lined with green silk.

do.

104—Pair Antique Portuguese Portières.

Black silk velvet, with coat-of-arms and bold leaf scrolls in silk appliqué embroidery and finished with gold galloon; interlined and lined with green silk. Lambrequin of four Vandyke points, with cloth-of-gold appliqué on a dark brown velvet, finished with gold fringe, heavy silk cords and loops.

Thursday

105—Large Tiger Skin Rug.

Mounted with head and claws.

11 *feet from tip to tip.*

do.

106—Large Polar Bear Skin Rug.

Mounted with head and claws.

8 *feet from tip to tip.*

do.

107—Large Polar Bear Skin Rug.

Mounted with head and claws.

8 *feet from tip to tip.*

No. 108

ITALIAN RENAISSANCE TAPESTRY

do.

ZENOBIA

It seems a reasonable supposition that the subject of this tapestry revolves about the fortunes of Zenobia, the beautiful and brilliant Queen of Palmyra; a character popular in the Renaissance, because it offered so signal an example of feminine achievement. After asserting her independence, she conquered several Roman generals, until, in A.D. 272, Aurelian forced her to flee from Palmyra and take refuge in Persia. She was captured by him and led captive to Rome. In the tapestry the central figure is the general in plumed helmet and fawn-colored coat, em-

broidered with blue, over a blue robe brocaded in rose and silver. He is mounted on a charger, caparisoned in a gold-brocaded housing that has scalloped edges, hung with tassels. Beside him rides a lady with her hair arranged in a Grecian knot, whose gown falls in folds from a golden yoke. Following on foot behind the horses is a bearded man in a Persian cap, in the custody of two lictors who carry *fasces;* and succeeding this group come two horsemen, with young, girlish faces and long locks below their helmets.

Farther back a bearded man in Persian cap stands by a table at which a queen sits, with a casket and sacks of fruit or jewels at her feet. In the rear are two groups of tents and soldiers coming and going between them, while on the extreme left is a phalanx of troops with flags and banners, headed by two knights in armor. Back of the tents is an irregular row of trees with yellow and dark blue and gray-blue foliage, beyond which appear wooded hills, crowned with three imposing piles of buildings. The vista terminates in very steep craggy mountains. The color scheme of the whole is distinguished by a beautiful tonality.

Height, 9 *feet* 3 *inches; width,* 8 *feet* 2 *inches.*

THURSDAY

No. 109

ITALIAN RENAISSANCE TAPESTRY

"PLEASURE IS A CAUSE OF DEATH"

THE main motive of the border is a repeat of bunches of flowers and fruit in baskets and vases, connected by a running scroll of rose-colored strap-work. It is interrupted occasionally by figures. Thus, in a panel at the centre of the bottom, a dove is fluttering before the open jaws of a dragon, with the legend below: "LET $\frac{I}{E}$. EST. CAUSA. VOLUPTAS"—"Pleasure is a cause of Death." The idea is first played upon in the side borders, where a caryatid, in the one case of a satyr, in the other of an amply formed woman, supports a little shrine of columns and canopy under which is a standing figure of Minerva, the goddess of wisdom. Then it is expanded in the field of the design.

The latter shows a landscape, sloping up to a wooded glade, except

No. 109. Italian Renaissance Tapestry

No. 110. French Gothic Tapestry: Fifteenth Century

on the left, where it is bordered by the sea. Here in their gladness a sea-horse is spouting water, and dolphins are gambolling, while ships and sailors are resting after their voyages. But on land is confusion. There is a tangled mass of horses mixed up with wheels and other fragments of a wrecked chariot, amid which is the prostrate form of a youth in a cuirass of gold and crimson scales, with his red drapery still floating in a circle above him. It is evidently Phaëthon, who has come to grief in daring to drive the horses of the Sun-God. Farther back, pursued by a hound, a man is seeking refuge in a tree, whom one may take to represent Actæon, while the figure hastening from him, notwithstanding the attire, may be meant for Diana. In horror of the happenings, shepherds are hastily driving off their flocks into the wood. Again, in the foreground on the right is a man in golden-yellow tunic, bordered with embroidery, red and gold striped breeches and cream-colored *cothurni*, who seems to be urging forward his hounds, while his companion, with a gesture of his hand, would stay his advance. He probably represents Adonis, who, in defiance of Diana's advice, persisted in pursuing a wild boar.

The whole scene is distinguished not only by the spirited skill with which all the incidents are depicted, but by the beauty of the landscape setting and the general charm of color.

Height, 9 feet 6 inches; width, 11 feet 4 inches.

THURSDAY

No. 110

FRENCH GOTHIC TAPESTRY: FIFTEENTH CENTURY

DECORATIVE PANEL

THIS magnificent decorative tapestry is strangely reminiscent of Persian influence in its interlace of forms, use of birds and animals, and in the elaborate conventionalization of the foliage and flowers. The last-named display an extraordinary inventiveness, all of them being profusely ornate and yet varying from one another. The motive is the tulip, so highly prized by the Persians, which was introduced from the East into Europe by the Turks and first became known to the Western nations in 1559 through the particular specimen, turban flower, or

turk's head, which is the form here used. It is expanded into the dimensions of a tree, spreading like a palm with a fan-shaped growth of stems, curving downward with the weight of leaves that somewhat resemble those of the banana. The extremity of each bough and of the stems which branch from it are crowned with blossoms, some in bud, some in full flower, and others in the various stages of decline, as their petals curl back and leave the seeds bare. In amongst this tangle of beautiful forms birds are nestling, and deer lurk timidly, while a lion and a griffin face each other, a cat is crawling up the stem over their heads, and higher up appear in full view a crane and a peacock. Still higher a hawk has pounced upon a duck, and a pheasant is soaring.

The background is a bluish black, the stems and foliage being relieved in dull amber and yellowish green, and the flowers combining the hues of old rose, blue, yellow and warm drab. The lion, the deer and the griffin are a pale yellow and dull amber, their eyes being light blue, while the griffin's feathers are outlined in crimson.

Height, 7 feet 10 inches; width, 11 feet 6 inches.

THURSDAY

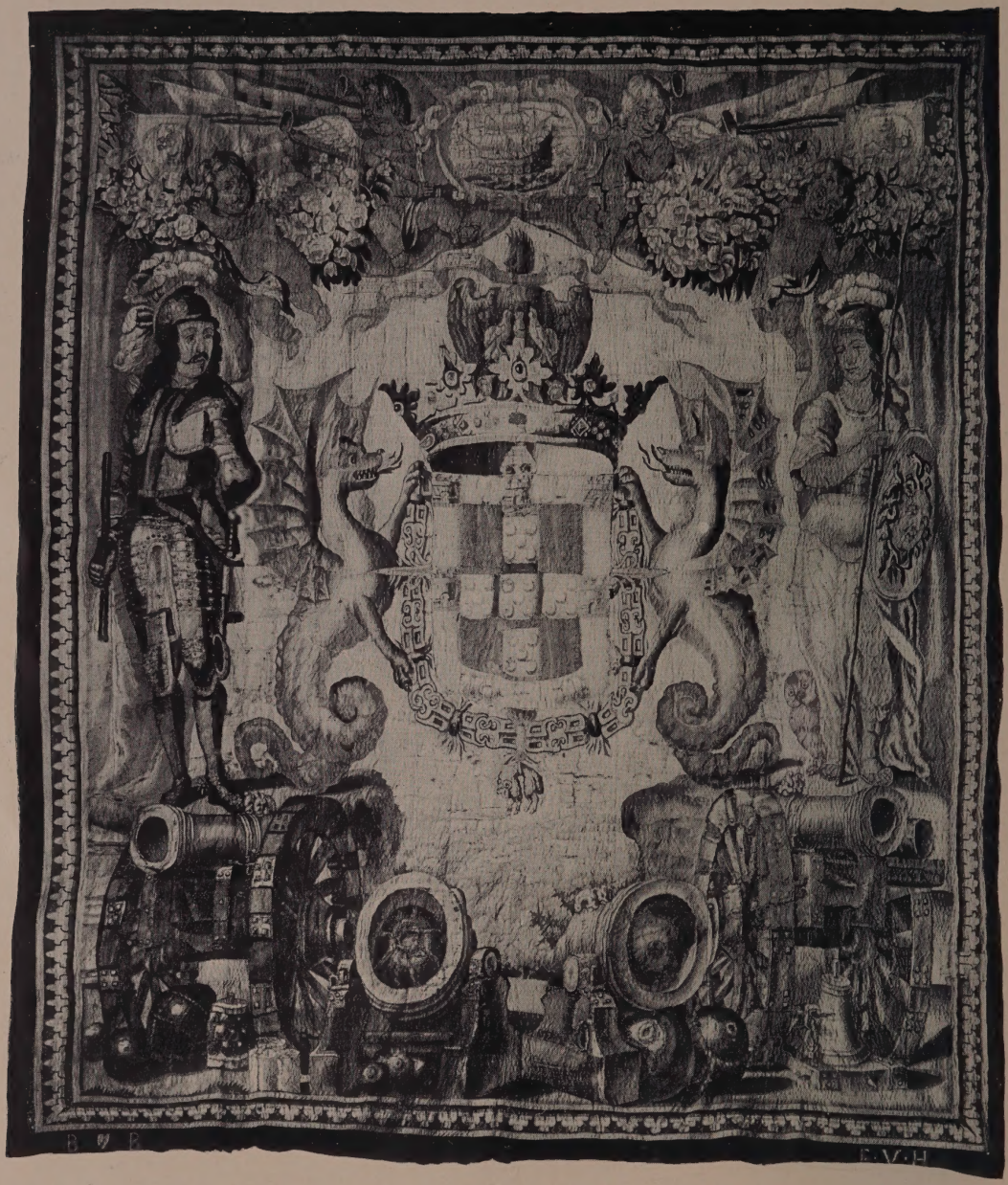
No. 111

ITALIAN RENAISSANCE TAPESTRY

DECORATIVE MOTIVE

THE inscription at the top betrays that a section of the original design has disappeared. The words seem to have been "FATO PRU-(DENTI)A MINOR"—"Prudence is less powerful than luck"; the letters included in brackets having headed the central strip that is missing. The omission of the latter explains the lack of continuity in the suspended valance and ribbon scroll; also the fact that the heavy swags of fruit are not supported in the centre and that the festoons of flower calices, lower down, are not properly joined. The legend and the design suggest that the tapestry may have been executed for the adornment of a country house, or at least for some one who was interested in gardening. For the composition is flanked by two terminal figures such as were used by the Romans to mark the boundaries of land—in their original form a post, surmounted by the head of Terminus, the god of

No. 111. Italian Renaissance Tapestry



No. 112. Armorial Tapestry: Flemish Sixteenth Century

fields and agriculture. In their present more elaborate and fanciful form they may have represented portraits of some man and his wife who were mutually interested in the care of their estate.

The heads and pedestals are of slightly lower tone than that of the creamy drabbish background, while the draperies are white and the corselets golden. Prominent colors in the bunches of fruit are dull lemon and white, relieved by the peacock-blue and pale green of the leaves. Upon the left one of the smaller fruit trophies rests a dove, on the other a blue-jay.

Height, 9 feet 2 inches; width, 6 feet 9 inches.

THURSDAY

No. 112

ARMORIAL TAPESTRY

FLEMISH SIXTEENTH CENTURY

In the centre two griffins support a coat-of-arms, above which is a crown, surmounted by a pelican, feeding her young with her blood, the heraldic significance of which is piety. Above this mass float cupids, supporting a trophy of garlands, flags, trumpets and a cartouche bearing the representation of a ship-of-war. On the left of the central design is a man in the armor of the fifteenth century, and on the right, as pendant, a figure of Minerva. They stand on embankments, in front of which are massed cannons, mortars, balls, shells and grape shot.

This tapestry is evidently a piece executed in honor of some personage, presumably of the individual in armor. Many details suggest that he may have been Don John of Austria, the illegitimate son of Charles V., whose romantic career terminated in 1578, in his thirty-third year. After being brought up at the Court of Spain by his half-brother, Philip II., he commanded in the war against the Moors, and, later, in the defeat of the Turks at the battle of Lepanto. Among the colorful incidents of his life was a passion for Margaret of Valois, Queen of Navarre, who by the poets and courtiers of her day was celebrated as a Minerva, both for her wit and eloquence, and because she bore a beauty that, like the Medusa head upon the goddess's shield, vanquished all beholders.

The points in the tapestry that seem to bear out this assumption are: (1) The crown is a royal one, though not that of a ruling sovereign; (2) upon the coat-of-arms appears the royal emblem of Castile, the castle; (3) the arms are encircled by the chain and jewel of the Golden Fleece, of which order Don John was a member; (4) in the cartouche at the top of the composition is a ship-of-war; (5) the personage is in the armor of the period; he carries a baton, to which, as having been regent of the Netherlands, Don John was entitled; and at a time when closely cropped heads were usual, Don John's beautiful hair started the fashion of long locks. Motley relates that, as this hero of romance lay dying in a pigeon-house, his attendants disguised the dirty walls by hanging them with tapestries.

The ground is a creamy white; the griffins pale crimson, with green and yellow on their bellies; the armor blue, the helmet gold, the draperies blue and white. On the bottom edging appear on the left "B. B.," monogram of the Brussels manufactory, and on the right "F. V. H.," the initials of François Van den Hecke, the artist who designed the tapestry.

Height, 10 *feet; width,* 8 *feet* 9 *inches.*

FRIDAY 113—TURKISH DIVAN.

With box back and ends; six large, gilded panelled ball feet. Tufted and upholstered all over in écru velours, and with borders and lambrequins of old Italian appliqué of conventional floral patterns in cloth of gold on brown velvet; finished with old gold cord and fringe.

do. 114—TURKISH DIVAN.

To match the preceding.

SATURDAY 115—ANTIQUE ITALIAN MARBLE BENCH.

With carved stone end supports in urn shape, with volute scrolls and gargoyle heads, terminating in paw feet. Seat cushion covered with leopard skin.

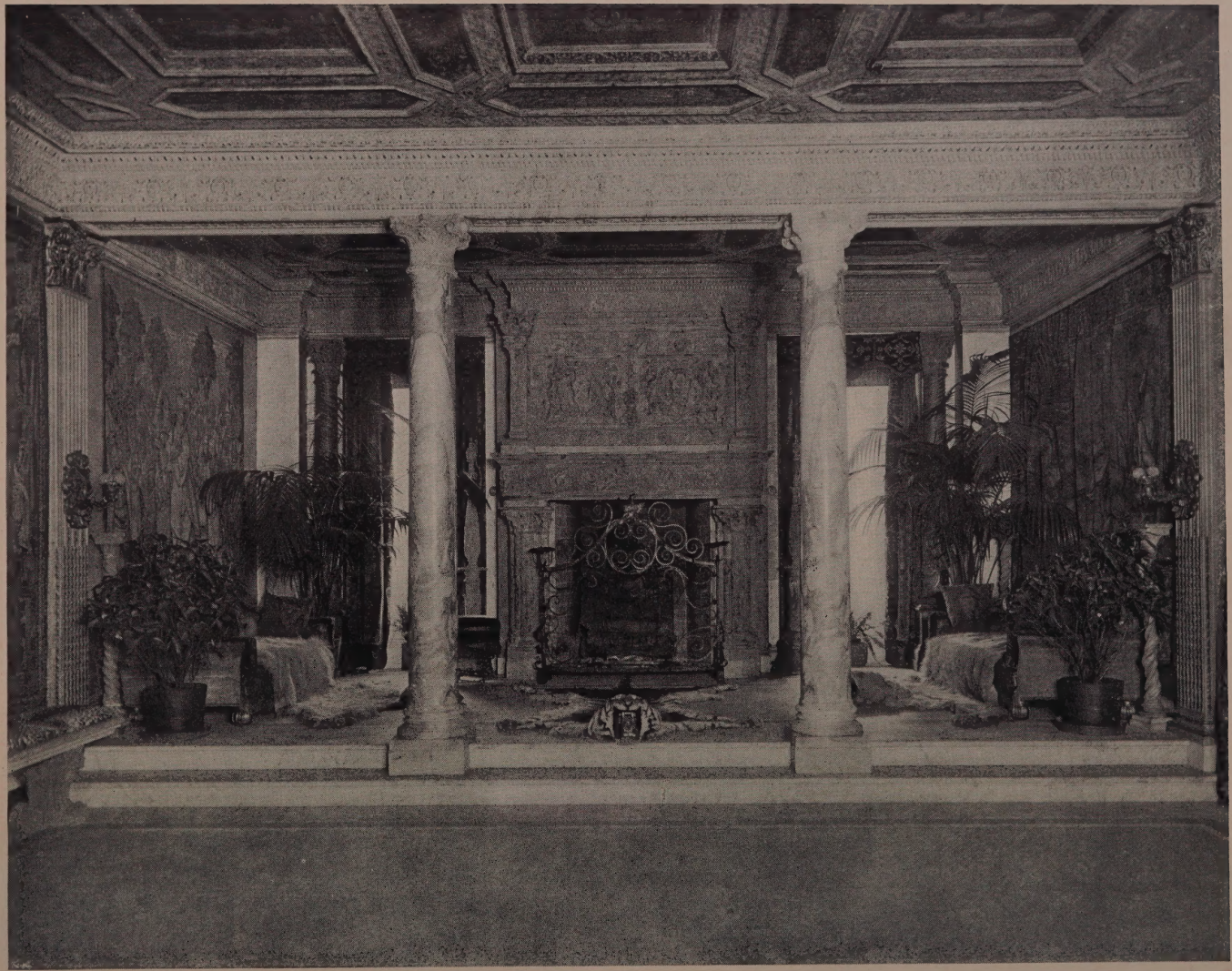
Height, 22 inches; length, 7 feet 6 inches.

do. 116—ANTIQUE ITALIAN MARBLE BENCH.

To match the preceding.

Height, 22 inches; length, 7 feet 6 inches.

MAIN HALL, LOOKING SOUTH AND INTO DRAWING-ROOM



MAIN HALL, LOOKING WEST

SATURDAY 117—ANTIQUE ALPS-GREEN MARBLE TABLE.

Resting on pedestal formed of two old Italian carved marble capitals. Volute base, with decoration of Roman mouldings, deeply cut acanthus leaf ornamentation on shaft and foliated volute corners at top.

Height, 35½ *inches; length,* 6 *feet; width,* 3 *feet.*

do. 118—ANTIQUE ROMAN CARVED STONE TORCHÈRE.

Flattened ball base, composed of deeply cut acanthus leaves, with four spreading paw feet resting on square plinth; round column pedestal with papyrus sheathing and all-over low relief decoration of laurel branches. Shelf in centre is a wide oval bead bevel and four dogs' heads in relief on corners. Tapering round shaft with acanthus base, surmounted by flaming fluted urn.

Height, 8 *feet* 4 *inches.*

do. 119—TWO ANTIQUE CARVED AND GILDED WOOD COLUMNS.

With fluted base, decorated with winged cherubs' heads and scrolls in relief. Spiral fluted shaft, with Corinthian capitals resting on square plinth, decorated with applied anthemion and scroll ornament and acanthus moulding.

Height, 11 *feet.*

do. 120—ANTIQUE ITALIAN CARVED MARBLE WALL FONT.

Architectural back and arched top. Pilaster and Ionic and acanthus capitals and inlaid panels and disks in colored marbles; spout in design of head in high relief; semicircular basin, supported on spread eagle in full relief; top surmounted by open anthemions.

Height, 9 *feet; width,* 3 *feet* 6 *inches.*

do. 121—TWO OLD CIPOLLINO MARBLE COLUMNS.

With white marble bases and carved capitals in acanthus decoration, with woven lattice bands.

Height, 11 *feet* 1 *inch; diameter,* 13 *inches.*

SATURDAY 122—TWO OLD CIPOLLINO MARBLE COLUMNS.

With white marble bases and carved capitals in papyrus and volute treatment.

Height, 11 *feet* 3 *inches; diameter,* 13 *inches.*

WEDNESDAY 126—TWO LARGE BAY TREES.

In painted wood tubs.

do. 127—TWO LARGE BAY TREES.

In painted wood tubs.

do. 128—FOUR SMALL BAY TREES.

In painted wood tubs.

do. 129—LARGE PALM.

In painted wood tub.

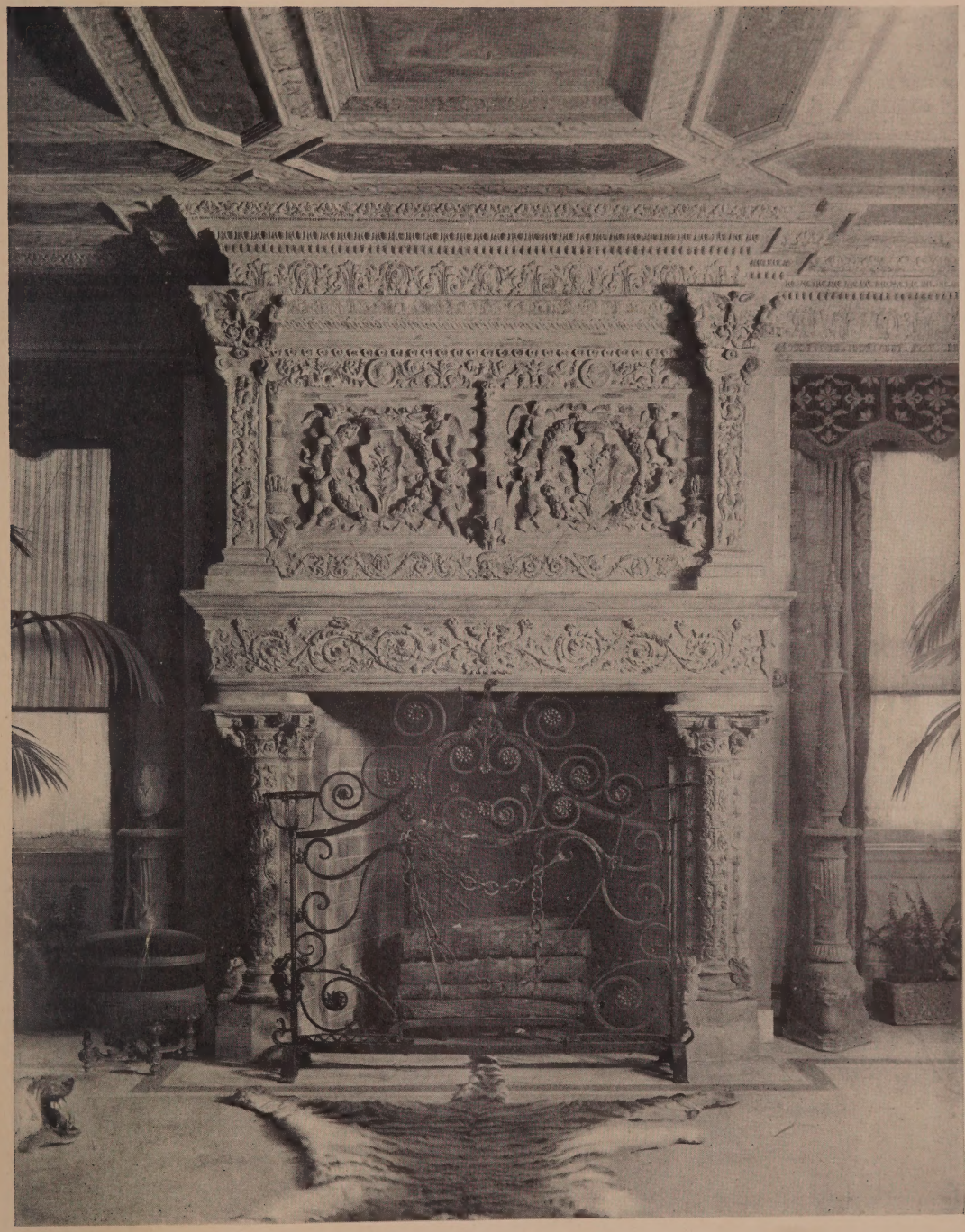
do. 130—LARGE PALM.

In painted wood tub.

do. 131—GRAND ANTIQUE ITALIAN MARBLE MANTEL AND OVER-MANTEL: FRANCIS FIRST PERIOD.

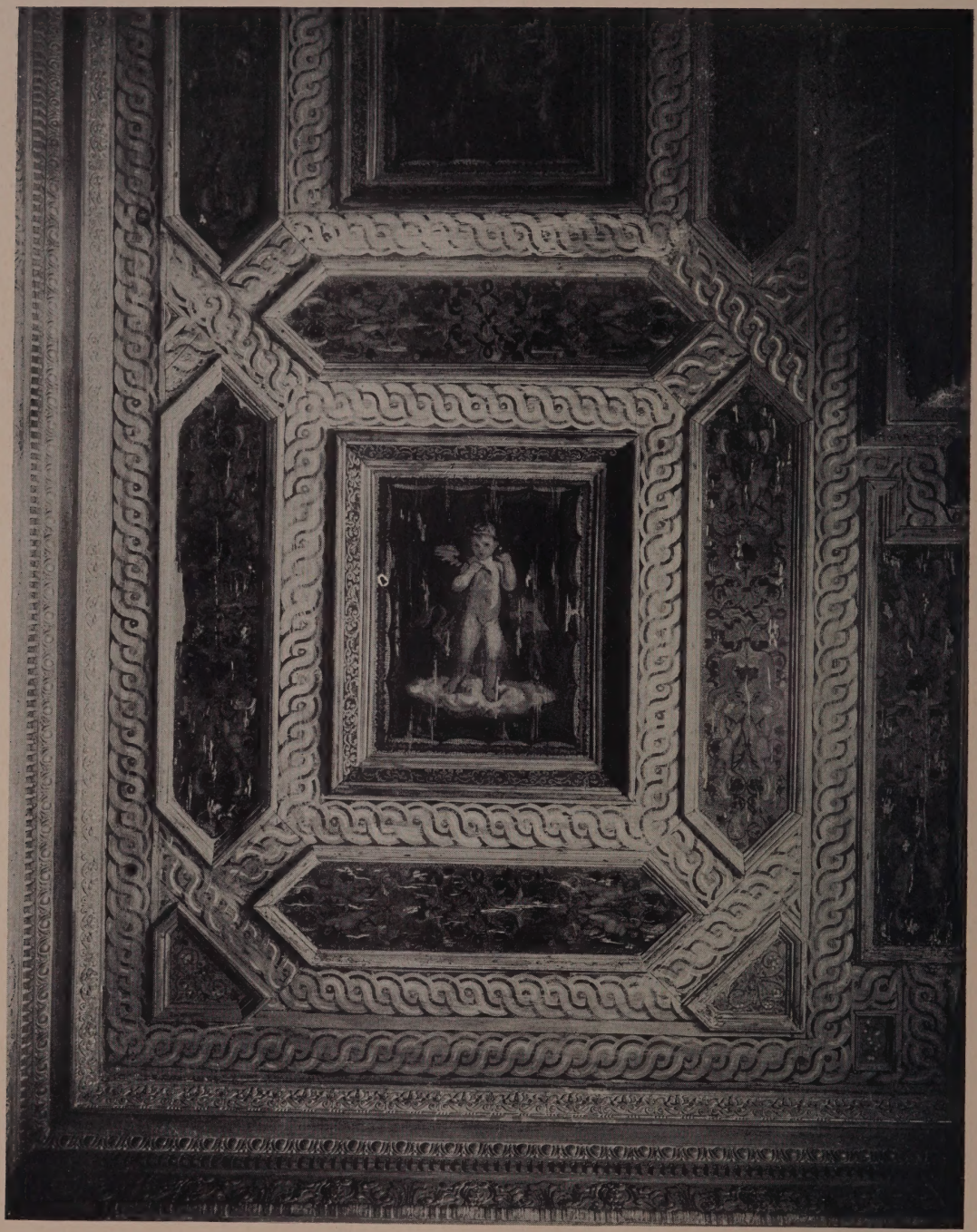
With side pilasters formed of clustered round columns decorated in high relief with designs composed of urns and baskets of fruits and flowers, heads, birds and foliated scrolls on centre; portrait medallion and chutes of fruits and flowers on either side and three griffins in full relief on plinth. Acanthus and foliated scroll decoration on capitals, with birds in relief at angles, and cherub's head between. Wide band of foliated scrolls and birds on frieze, with coat-of-arms on either corner.

The over-mantel decorated with two coats-of-arms, surrounded by garlands of fruit and flowers held by winged cherubs, all in high relief and framed by pilasters in temple design. Borders above and below of foliated scrolls with mascarons, cherubs and portrait



ANTIQUE ITALIAN CARVED STONE MANTEL AND OVER-MANTEL, IN MAIN HALL

brought $3250



Fragment of Antique Italian Carved Wood and Painted Ceiling of Main Hall

medallions. Square corner columns, decorated with urns, flowers, leaves and birds, surmounted by capitals containing birds, women's figures and volutes.

Width, 9 feet; height, 13 feet 8 inches.
Fireplace opening: Height, 5 feet 7 inches; width, 5 feet 1 inch.

SATURDAY 131A—PAIR WROUGHT-IRON ANDIRONS.

With fire screens, design of gate; slender side-posts with open basket tops; two swinging cranes in volute designs, ending in serpents' heads, holding chains with hooks; arch centre, in open foliated scroll designs.

do. 132—GRAND ITALIAN RENAISSANCE CEILING.

FROM AN OLD UMBRIAN PALACE.

THE ceiling, including that of the alcove, is constructed of wood. The main part contains twelve rectangular panels, decorated with figure subjects. They are framed by a guilloche border of blue-shaded wave-forms with yellow centres, the interlace of which also encloses four narrow panels with pointed ends that surround each main panel and separate it from the adjacent ones. These subordinate panels are filled with arabesques, combining the hues of deep blue, golden dusky red and pink. The picture-panels of the main hall are arranged in three rows of three each, the subjects represented being the divinities of Olympus. They are as follows:

WEST

JUNO with her peacock	APOLLO with guitar	PSYCHE and Cupid
VENUS and Cupid	SATURN with scythe	MERCURY with caduceus
MARS with spear and shield	DIANA with bow and dog	JOVE with orb and thunderbolt

EAST

The ground of each panel is a beautiful old violet-blue, while the draperies are in a variety of tones of grayer blue, contrasting with the flesh tints. Each painting is surrounded with festoons of drapery, in color blue, chrome and orange-red, and enclosed in a raised frame, edged

with a scroll border, silvered. The whole is an ensemble of subdued richness, invested with a patina that renders it exquisitely atmospheric.

The panels in the alcove from left to right, looking west, represent Cupid with a fawn, a Cupid with helmet and bunch of grapes and a Cupid resting on a bow. They are, like those in the main hall, framed with a guilloche border that also encloses subsidiary arabesque panels.

Main Hall: Length, 22 feet 9 inches; width, 22 feet 9 inches.
Alcove: Length, 22 feet 9 inches; width, 10 feet 3 inches.

SATURDAY 133—NINE CARVED AND GILDED WOOD WALL BRACKETS.

In shield shape, with heavy acanthus scroll borders. Cornucopia branch, with acanthus decoration and cup. Each fitted with three Baccarat bead globes and arranged for electricity.

DRAWING-ROOM

WEDNESDAY 134—MINIATURE PORTRAIT.

A noble lady, painted on panel. Italian Renaissance frame, of painted wood and various marbles.

do. 135—TWO CARVED AND GILDED WOOD CANDLESTICKS.

Italian Renaissance. Fluted baluster shaft, with leaf and scale decoration; on triangular base, with acanthus feet.

Height, 23 inches.

do. 136—PAIR CARVED WOOD CANDLESTICKS.

Old Italian. Figures of archangels bearing candle-holders painted in colors and gilded.

Height, 23 inches.

do. 137—OLD ITALIAN CARVED WOOD STATUETTE.

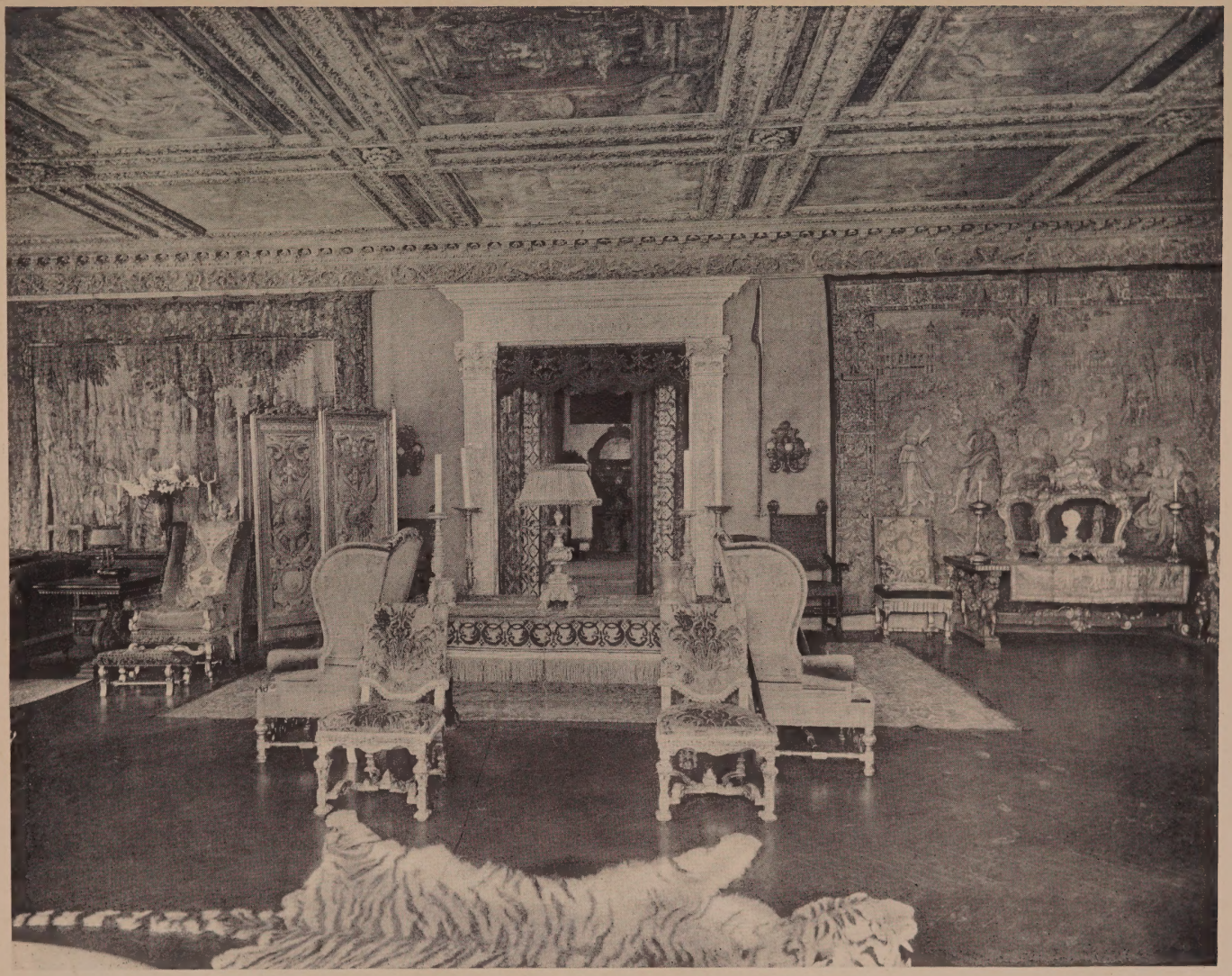
Painted and gilded. Draped female figure, on pedestal, with masque ornaments.

Height, 27 inches.

do. 138—PAIR CARVED AND GILDED WOOD CANDLESTICKS.

Old Italian. Triangular volute bases, with paw feet. Ornamented with angels' heads, carved in relief.

Height, 25 inches.



Drawing-room, looking North and into Main Hall

DRAWING-ROOM, LOOKING SOUTH

WEDNESDAY 139—PAIR CARVED AND GILDED WOOD CANDLESTICKS.

Old Italian. Triangular volute bases, with paw feet and angel head ornament.

Height, 27 inches.

do. 140—PAIR OLD ITALIAN CANDLESTICKS.

Carved and gilded wood. Triangular volute bases and paw feet, with relief ornaments of angels' heads.

Height, 28½ inches.

do. 141—ANTIQUE SCEPTRE.

Spanish Renaissance. Finely wrought in brass and gilded. Open crown design, with Castilian coat-of-arms.

THURSDAY 142—BEAUTIFUL ECCLESIASTICAL EMBROIDERED PANEL.

Spanish Renaissance. Sixteenth century. Within three arch-shaped enclosures are standing figures of saints executed in fine needle painting. The groundwork and borders are of gold threads and silk embroidery worked in high relief.

Length, 4 feet 8 inches; width, 8 inches.

do. 143—BEAUTIFUL ECCLESIASTICAL EMBROIDERED PANEL.

Spanish Renaissance. Pendant to the preceding.

Length, 4 feet 8 inches; width, 8 inches.

do. 144—BEAUTIFUL OLD CHASUBLE.

Italian jardinière velvet. Louis Treize period. Sacred flowers and scroll designs in green, ruby-red and fawn color on a cloth of silver ground. Finished with gold and silver metal galloons.

WEDNESDAY 145—ANTIQUE ITALIAN CRUCIFIX.

In gilded and silvered metals. Eight inserted panels of various saints, in repoussé copper. On carved and gilded wood base, with angels' heads on corners.

Height, 3 feet 2 inches.

do. 146—PAIR OLD ITALIAN ALTAR FIGURES.

Kneeling angels, in carved wood, gilded and painted.

Height, 35 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Wednesday 147—Pair Rare Antique Carved Wood Figures.

By Bernini. Italian Court beauties. Painted in natural colors, the robes in gold, red and green, and cloaks lined with silver.

Height, 34 inches.

do. 148—Terra-cotta Water Jar.

Old Italian. Globular shape, surmounted by a loop handle and a figure in full relief. On the front are three heads, one of which has leaf ears and branching horns. The ground is of cream color, over which is a decoration of flowers and scrolls in brown.

Height, 23 inches; diameter, 15 inches.

do. 149—Japanese Bronze Vase.

Tall, graceful oviform. Decoration of iris in bloom and carp, in relief casting and chiselled. Fine mottled red and green patina.

Height, 24 inches.

Thursday 150—Two Sofa Pillows.

Covered with antique crimson and gold brocade, and finished with gold galloon.

do. 151—Two Sofa Pillows.

Covered with antique and crimson gold brocade, and finished with gold galloon.

do. 152—Two Sofa Pillows.

One square and the other oblong. Covered with antique crimson and gold brocade. Similar to the preceding.

do. 153—Sofa Pillow.

Covered with antique tapestry, in design of female figure and cherry branches in brilliant colors. Backed with crimson silk damask and finished with fringe.

do. 154—Pair Sofa Pillows.

Covered with antique tapestry. Design of cherub, with drapery and fruit branches in blue, écru and red. Backed with red silk.

Drawing-room, West End

Drawing-room, East End

THURSDAY 155—SOFA PILLOW.

Covered with ruby-red Genoese velvet, and ornamented with an appliqué coat-of-arms of a cardinal. Backed with red silk and finished with gold galloon and fringe.

do. 156—SOFA PILLOW.

Covered with antique tapestry. Design of a vase of flowers, in harmonious colors. Backed with yellow silk damask and finished with fringe.

do. 157—SOFA PILLOW.

Covered with antique tapestry. Design of draped urn and flowers, in bright colors. Backed with yellow silk damask and finished with fringe.

do. 158—TWO SOFA PILLOWS.

Covered with antique tapestry. Each with female figure and Diana, in clear blue and écru. Backed with silk.

do. 159—SOFA PILLOW.

Covered with antique tapestry. Design of girl and peacock, in brilliant colors. Backed with crimson damask.

do. 160—PANEL OF OLD BROCADED VELVET.

Cream-color ground, with floral designs of leaf scrolls in crimson and green; lattice scrolls in old gold. Lined with silk.

Length, 45 inches; width, 24 inches.

do. 161—ECCLESIASTICAL PANEL.

Spanish Renaissance. Madonna and Child in centre and scroll patterns surrounding. Executed in colored silks and metal thread on a red silk ground.

do. 162—ECCLESIASTICAL PANEL.

Spanish Renaissance. "Charity" in needle painting, and foliated scroll designs in yellow silk and corded appliqué on a green ground. Finished with fringe.

THURSDAY 163—ANTIQUE BLACK VELVET PORTUGUESE TABLE COVER.

Cross and rays in centre, and a wide border of scroll designs, in cloth-of-gold appliqué, and sequins. Finished with gold metal galloon and fringe.

Length, 9 feet; width, 5 feet.

WEDNESDAY 164—TWO ELECTRIC TABLE LAMPS.

Chiselled French brass. On an adjustable frame; slender shafts, surmounted by a pineapple; branching candle-holders, draped with laurel festoons, with pleated brown silk shades.

Height, 23 inches.

SATURDAY 165—ANTIQUE BELL ROPE.

Blue and old gold galloon, with brass end ornament.

FRIDAY 166—TWO OCCASIONAL CHAIRS.

Carved and gilded wood. Louis XVI design. Spiral ribbon borders; split rattan seats and backs.

do. 167—TWO OLD ITALIAN CARVED AND GILDED WOOD CHAIRS.

Large baluster front legs, with pierced panels; serpentine base, with heavy volute front section and slim back and flower designs on bed. Seats and back upholstered in old jardinière velvet of floral design.

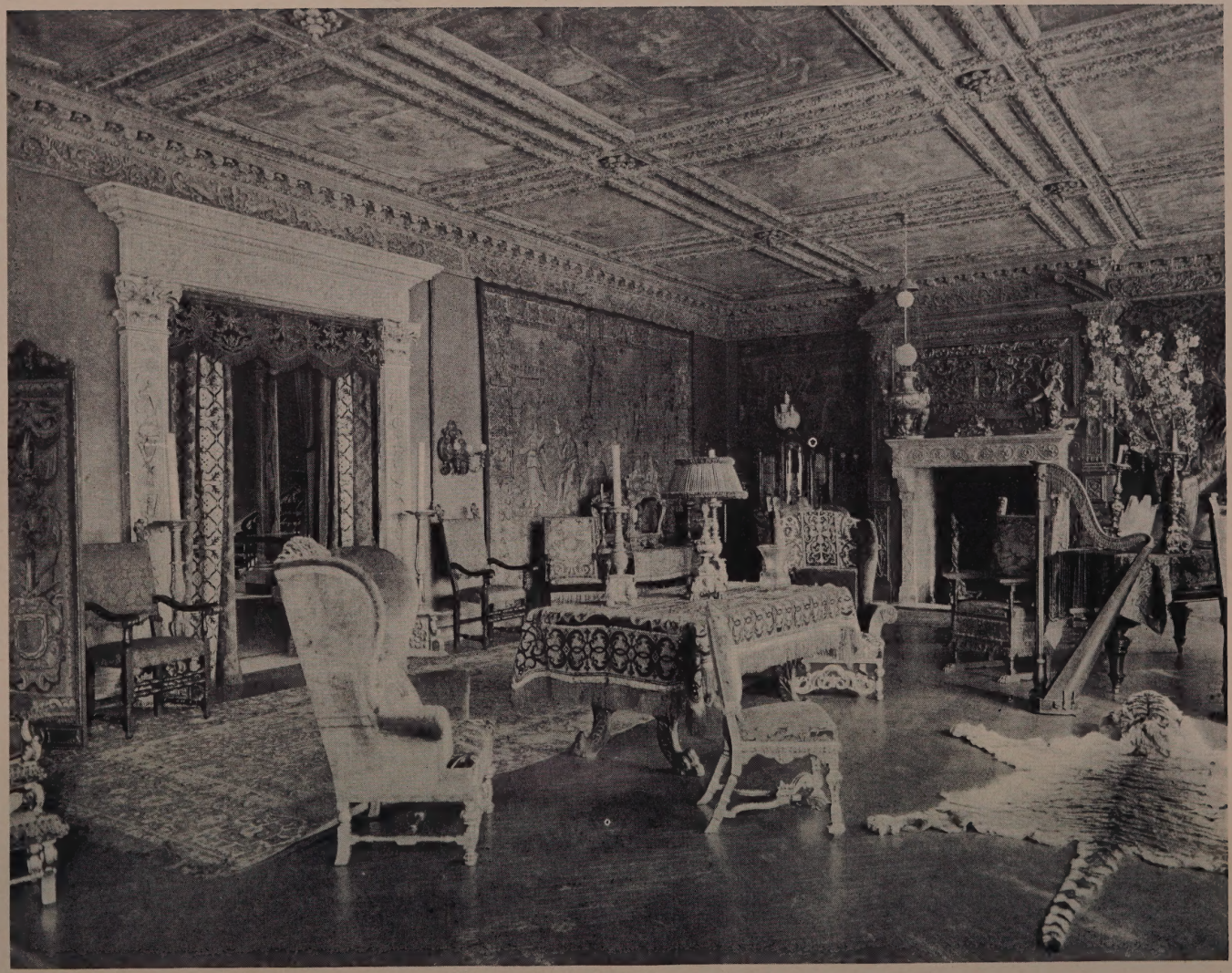
do. 168—TWO OLD ITALIAN CHAIRS.

Carved and gilded wood. Seat and back upholstered in old Genoese red velvet.

do. 169—FOUR OLD SPANISH CHAIRS.

Carved walnut. High, bent back, with carved coat-of-arms and motto, "Orta, X Perto." Shell designs on splat and flower and festooned drapery on bed. Cabriole front legs, with hoof feet. Seats upholstered in crimson silk damask.

No. 189. Grand Italian Renaissance Screen



Drawing-room, looking North and East

FRIDAY 170—TWO LARGE OPEN ARM-CHAIRS.

Old Italian. Ebony finish; serpentine arms, with grooved volute end. Back posts surmounted by carved and gilded acanthus ornaments. Seats and backs upholstered in old Italian green silk damask and finished with green and gold galloon.

do. 171—TWO LARGE OPEN ARM-CHAIRS.

Old Italian. To match the preceding.

do. 172—TWO LARGE OPEN ARM-CHAIRS.

Old Italian. Baluster legs resting on front paw feet. Back posts surmounted by carved and gilded leaf ornaments and gilded top. Upholstered in old Renaissance tapestry of figure subjects and fruit and flower designs.

do. 173—TWO LARGE OPEN ARM-CHAIRS.

Old Italian. To match the preceding.

do. 174—TWO LOUIS XIV WING CHAIRS.

Carved and gilded wood. Baluster legs; brace and front panel. Upholstered in crimson Genoese silk velvet and brocaded velours. Finished with gold galloon.

do. 175—LARGE ARM-CHAIR.

Carved and gilded wood. High, slanting back, with arched top; serpentine arm supports; leg and braces with leaf designs. Upholstered in crimson satin damask and velvet. Finished with silk cord and tassel fringe.

do. 176—FOOTSTOOL.

To match the preceding.

do. 177—LARGE ARM-CHAIR.

Carved and gilded wood frame. High, slanting back, winged sides and serpentine arm supports, with loose cushion seat. Upholstered in crimson satin damask.

FRIDAY 178—FOOTSTOOL.

To match the preceding.

do. 179—CARVED AND GILDED WOOD OPEN ARM-CHAIR.

Old Italian. Volute legs with acanthus and border with overlapping circles and paw feet; serpentine arms, with fauns' legs in relief and acanthus volutes. Upholstered in old Italian appliqué embroidery in design of vase of flowers, scrolls and birds, in cloth-of-gold and colored silks on a green silk background. Finished in metal braid and silk cord fringe.

do. 180—TWO LARGE SOFAS.

Carved and gilded wood. High backs, with serpentine outlines; wing sides and projecting volute arms. Upholstered in old Italian red and gold thread brocade. Finished in gimp and cord fringe.

Outside measurement: Length, 6 feet; width, 2 feet.

do. 181—TWO OBLONG FOOTSTOOLS.

Upholstered. To match the preceding sofas.

do. 182—TWO LARGE SOFAS, WITH ADJUSTABLE ENDS.

Cushion seats, each in two sections. Upholstered in crimson velvet and Italian satin damask. Finished in gold galloon, silk cord and tassel fringe.

Outside measurement: Length, 7½ feet; width, 3 feet.

do. 183—OLD MAHOGANY HARP.

With gilded, fluted posts and carvings of full-length figures, rams' heads and festoons.

do. 184—CARVED AND GILDED WOOD LECTERN.

Old Italian. Open designs of leaves and roses in full relief; coat-of-arms on front of shelf. The top surmounted by crown and leaves, and with figure of lamb; the shelf covered with old crimson and gold brocade.

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Friday 185—Ancient Book of Chants.

Illuminated lettering on parchment.

do. 186—Antique Italian Casone.

Three painted panels on front, centre one illustrating the Martyrdom of a Saint; end ones with sections of building and figures, all in rich colors. The sides are ornamented with coat-of-arms.

Length, 6 feet 2 inches; height, 35 inches.

do. 187—Antique Carved and Gilded Wood Cabinet.

With dome top. Narrow front curving to wide back; leaf, shell and rococo design carved in relief. Glass front and sides and lined with crimson and gold brocade.

Height, 3 feet 2 inches; length, 3 feet 6 inches.

do. 188—Italian Renaissance Cabinet.

Carved and gilded wood. Flat, wide back and narrow front, each with projecting block corners supported on fluted Ionic columns; glass front and slanting sides; pilasters, frieze and base of columns with full-length cherubs, angels' heads and fruits, all painted in natural colors. Lined with old Genoese red velvet. Has two plate-glass shelves. Mounted on a modern base, with carvings to match.

do. 189—Grand Italian Renaissance Screen.

Six folds. Carved and gilded wood frame. The top surmounted by an open ornament enclosing fauns' heads. Panels of Renaissance tapestry in designs of trophies and coat-of-arms woven in fine tones on a blue ground. Backed with crimson satin damask.

Height, 8 feet; extending 13 feet.

do. 190—Two Antique Walnut Tables.

Italian. Sixteenth century. Carved and gilded lyre-shape supports, with acanthus sides and conventional floral rosettes in high relief.

Height, 3 feet; width, 2½ feet.

FRIDAY 191—LARGE WALNUT TABLE.

Antique Italian. End supports of curved leaf legs, with paw foot and volute top, enclosing pendant design of volutes and shells.

Length, 6½ feet; width, 3½ feet.

do. 192—VERY LARGE WALNUT TABLE.

Antique Italian. Carvings with gold-leaf finish. End supports with full-length cherubs, bearing festoons of fruits and flowers.

Length, 7 feet 5 inches; width, 3 feet.

WEDNESDAY 193—TWO ALTAR CANDLE-STANDS.

Old Italian. Carved and gilded wood. Triangular base, with open volute corners and leaf ornaments.

Height, 4 feet 4 inches.

SATURDAY 194—TWO LARGE BRONZE JARDINIÈRES.

Old Japanese. Lotus design. Coated with mottled green patina.

Height, 2 feet 9 inches; diameter, 3 feet 6 inches.

do. 195—TWO SMALL CIPOLLINO MARBLE COLUMNS.

With white marble Ionic capitals and bases.

Height, 5 feet 6 inches; diameter, 5 inches.

do. 196—OLD ITALIAN CARVED STONE JAR.

Urn shape, on foot. Decorated with fauns and cherubs' heads carved in high relief; bead and flower borders round top and rabbit's head at angles of base. Mounted on an extra base of old Italian marble, with angel's head and fruit festoons carved in full relief.

Height, 33 inches; diameter, 32 inches.

do. 197—OLD ITALIAN CARVED STONE JAR.

With massive elephant-head handles and Renaissance scroll and figure border. Mounted on an old Italian white marble base, having four angels' heads in high relief with festoons of fruit between.

Extreme height, 27 inches; diameter, 32 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

No. 198. Gothic Tapestry: Fifteenth Century

No. 199. Italian Renaissance Tapestry

Stock no 37014.

No. 198

GOTHIC TAPESTRY: FIFTEENTH CENTURY

WRESTLING MATCH

THIS scene might pass for an ordinary wrestling match, in the presence of a party of ladies, between two young men whose attitudes are rendered with remarkable spirit. But the artist has invested it with a curiously quaint association. As the names upon the grass indicate, these youths are "Hercules" and "Theseus," once companions in the raid of the Argonauts upon the Golden Fleece, now competing in the Olympian games, for such appears to be the significance of the misspelled word—"Olipnis." The match is being umpired by a marshal with a wand, whose gesture draws attention to the fact that the original design must have included a rival group of ladies, supporting their champion, Theseus, as the group in evidence is applauding his opponent. These groups are lettered, respectively, with the names of one of the Furies, "Megæra," and of the terrible female monster "Gorgon," presumably to suggest the fury which inspires the wrestlers and is possibly shared by their fair supporters.

The colors of the costumes are variations of the hues of rose and cream enlivened with touches of blue. A particularly noticeable feature of the rest of the color scheme is the deep greenish blue of the sky, shading down to gray. Deep green, also, is the ground of both the borders, the upper one having a ground of golden rose, with bluish white blossoms of narcissus, and the lower, conventionalized forms in hues of golden rose and creamy yellow. The whole piece is distinguished by its exquisite tonality.

Height, 6 feet 6 inches; width, 6 feet 6 inches.

No. 199

do.

ITALIAN RENAISSANCE TAPESTRY

PANEL GROTESQUES

UNDER an arched trellis, entwined with ivy, stands a man clad only in a short cloak. He has the air of a hermit, and since he is attended by an

eagle and a little bird to whom he seems to be talking, may be intended to represent St. Francis d'Assisi. On each side of the trellis is a panel of grotesque arabesques. The left one starts at the bottom with a pair of human-headed monsters, with goat's legs and dolphin's tails, supporting a mirror. Above them, suspended in a swing, is a sphinx with butterfly wings, while at the top a lightly clad woman, holding a laurel branch, reclines upon a heavy festoon of leaves and flowers and fruit. Upon a corresponding festoon, at the right, a baby is astride. Below appear two burning hearts, perhaps symbolizing the cult of the Sacred Hearts of Christ and the Virgin, which dates from the latter part of the seventeenth century. At the bottom, gazing at a music desk, are two monkeys, whose bodies terminate in the form of a double screw. The whole is enclosed in a border of ivy vines, interrupted at the corners and at the centre of the top and bottom by heads.

The color of the background is a kind of smoked ivory; the leaves are in two tints of cool green and yellow green, the woodwork being alternately a dull buff and creamy chocolate. These colors appear in the arabesque, relieved here and there, as in the mirror, with flashes of deep blue. The man's drapery is a creamy white with dull chocolate shading.

Height, 8 *feet* 5 *inches; width,* 8 *feet* 5 *inches.*

THURSDAY

No. 200

FLEMISH: SIXTEENTH CENTURY TAPESTRY

FIELD OF BATTLE

In the background a body of horsemen and foot soldiers are charging up a hill. They seem to be in pursuit of a routed enemy, and are cutting down the stragglers. Meanwhile in the foreground it would appear that the hero of the fight, worn out and wounded, is being helped forward by a gentleman and two men-at-arms, while another man, in the centre, is extolling his prowess to the Queen. She, in royal state, with crown and sceptre and attended by her ladies, stretches forth a hand to welcome him. On the left kneel two other ladies. Concern is ex-

No. 200. Flemish Sixteenth Century Tapestry

No. 201. Flemish Sixteenth Century Tapestry

pressed in both their faces, while the gestures of one are eloquent of distress.

The landscape is woven in lovely tones of grayish drab, against which is relieved the grayish blue of the trees, while touches of red appear in the costumes of the fighting men. The prominent figure of the man in the foreground is clad in a creamy-colored tunic, ornamented with a diaper of gold, over which is a blue drapery, his sleeves and the slashes of his trunks being rose. The Queen's brocaded robe is of exquisitely delicate tones of rose and cream and drab, in rich contrast with which are the deep blue of her mantle, and its white masses of reflected light. A similarly bold combination of blue and white distinguishes the gown of the lady kneeling on the left, contrasted in her case with the sumptuously brocaded lining of her sleeves. The lower part of the tapestry has been extensively restored. The magnificent border has a ground of cinnamon on which is a framework of gray tree-stems, hung profusely with bunches of melons, gourds, figs and other fruits.

Height, 13 *feet* 10 *inches; width,* 14 *feet* 6 *inches.*

THURSDAY

No. 201

FLEMISH: SIXTEENTH CENTURY TAPESTRY

PEACE AND PROSPERITY

THE legend which appears in the centre of each of the side borders—"H(A)EC META LABORUM," "This is the goal of labors," sounds the note of the scene. It is a kind of fête champêtre, representing in allegory the rewards that follow upon toil and war. At the foot of a small ivy-twined tree, in the centre of the foreground, sits a bearded man with a crown upon his head, his body clad in a golden cuirass, embossed with arabesques, while a drapery crosses his knees, revealing one of his decorated greaves. He is listening to a girl, in a gray robe and blue drapery, who stands behind him, playing upon a lute. To the right of her, a little to the back, a lady, holding a lyre, sits beside another who is playing on a dulcimer, a man leaning between them and beating time with his finger. On the opposite side of the scene a seated warrior, as he holds his helmet on his knee, lifts up a laurel

wreath, while a girl offers him a bunch of flowers. She wears a long, lovely brocaded skirt of dark and pale blue, with a short upper skirt and body of white. The space between the figures is gay with plants and vines.

In the distance on the left rises a stately palace, the windows of which are thronged with people, who watch a cavalcade galloping forward to welcome a body of returning horsemen. Still farther back is a harbor, where several ships are resting, and to the right of it appears a villa with formal garden in which people are disporting themselves. Here and there also in the middle distance are seated pairs of lovers, and a couple is entering a grove on the right, where a stag appears. All these various minute groups, as well as the architecture and details of the landscape, are executed with extraordinary skill and spirit, forming a background of exquisite intricacy to the figures in the front plane.

The gladsomeness that pervades the whole scene is echoed in the beautifully ordered elaboration of the border, which is one of exceptional delicacy and sumptuousness. It may be briefly described as consisting of trophies of flowers and fruits, accompanied in parts with architectural grotesques, and interspersed with exquisitely wrought figures. Thus, at the top appears Juno with her peacock, balanced by Leda with the swan. In the upper part of the side borders, beneath grape arbors, are figures of Pomona and Plenty with cornucopias, and below each a dragon with the legend already quoted. In the bottom corners are, respectively, a warrior bearing a torch, beside a winged Victory that blows upon a tuba, and a figure of Justice with the scales, while in the centre of the lower border sits a laughing girl, holding a basket of fruit, on each side of whom appears a satyr with an amphora of wine.

Height, 11 *feet* 11 *inches; width,* 14 *feet* 11 *inches.*

THURSDAY

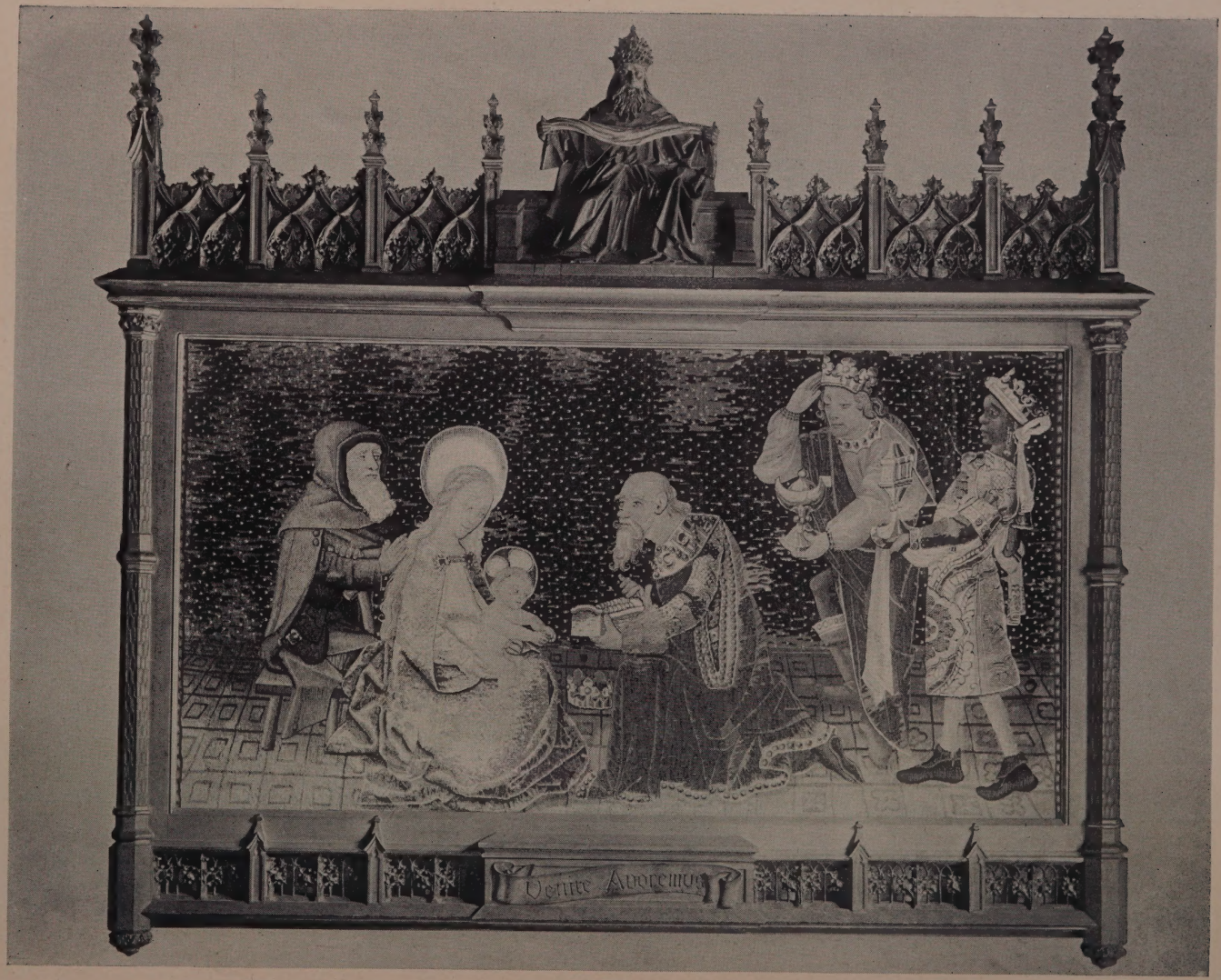
No. 202

GOTHIC TAPESTRY: THIRTEENTH CENTURY

THE CRUCIFIXION

THE central feature of this fine example of Mediæval art is the Christ on the Cross, beneath the superscription "INRI," "Iesus Nazarenus

No. 202. Gothic Tapestry: Thirteenth Century



No. 203. Gothic Tapestry: Fifteenth Century

Rex Iudaeorum." Truly Gothic in feeling are the emaciated body and the grim realism of the blood that trickles down the face and streams from the wounds in breast, hands and feet. On the left of the cross, seen to a little below the knees, stands the Virgin, represented in a blue and white mantle above a robe of deep rose, while her head, wrapped in a white veil, is crowned with a nimbus. Opposite to her is the figure of the beloved disciple, John. Clad in a crimson cloak and blue tunic, he carries one hand on his breast and extends the other toward the Virgin, who has been committed by the dying Saviour to his special care.

The spaces between the figures are filled with flowering plants, dispersed upon a black ground, among the symbolically sacred blossoms represented being the carnation, campanula, narcissus, poppy, pansy, "flower of the field," foxglove and anemone.

Height, 3 feet; width, 5 feet 10 inches.

THURSDAY

No. 203

GOTHIC TAPESTRY: FIFTEENTH CENTURY

VISIT OF THE MAGI

THE background of this piece, so remarkable in color, is composed of a deep peacock-blue, sown with minute crescents, suggestive of the East, from which the Three Kings or Wise Men have come to pay their homage to the Holy Child at Bethlehem. The latter is shown upon his mother's lap, extending his hand towards the casket which the oldest of the visitors, on bended knees, is offering. The sleeveless tunic worn by the latter is of superb old-rose velvet, decorated round the neck, arm-openings and edge with large pearls and garnets upon white silk. The second King, clad in an amber tunic and rose-color drapery, stands leaning forward, as he proffers a goblet with a crescent-shaped bowl, while his other hand is raised to his forehead in salutation. The third, an Ethiopian, of swarthy face, has a turban beneath his crown and wears a long, straight-cut tunic of cream-colored fabric, embroidered with red arabesques. Particularly exquisite is the Virgin's raiment, consisting of a cream-colored robe, embroidered in pale fawn and blue, and a mantle of dove-gray with a border of white arabesque, that in the shad-

owed parts takes hues of deeper gray-blue and golden chestnut. It is fastened on the breast with a clasp, set with pearls and garnets. In marked contrast with the delicacy of this costume, Joseph is habited like a mediæval craftsman in a sombre brown suit of doublet, cloak and hood. The figures throughout are distinguished by the natural character of their gestures and the significant expressions on their faces.

The tapestry is enclosed in a rich Gothic frame, the central feature of the canopy being a figure of God the Father, represented as in Byzantine art, with the triple crown, while in the border at the foot of the tapestry are the words "Venite adoremus"—"Come, let us adore" —the opening words of the refrain of one of the oldest of the Latin hymns.

Height, 3 feet 5 inches; width, 6 feet 5 inches.

Frame: Height, 6 feet 9 inches; width, 7 feet 7 inches.

THURSDAY

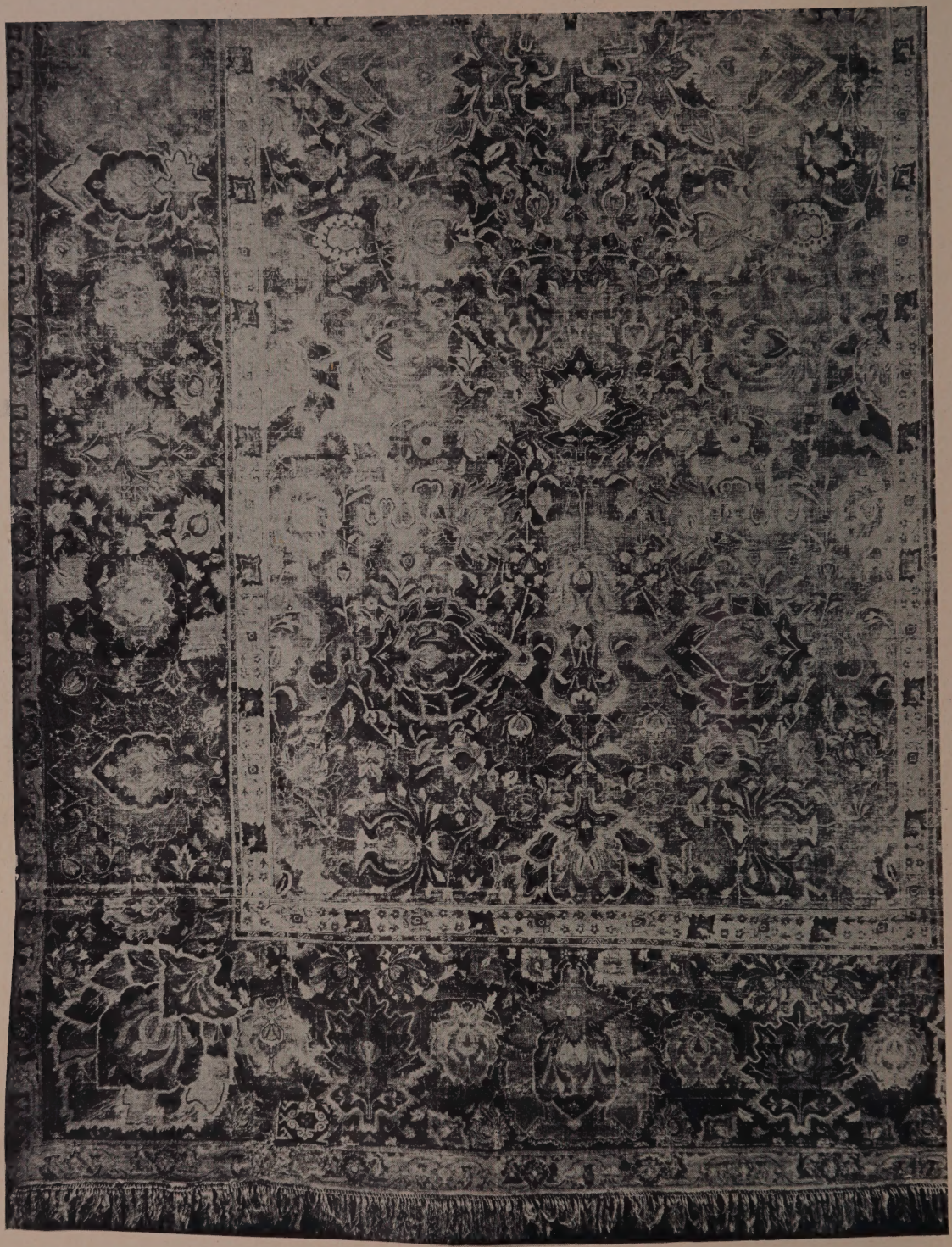
No. 204

GOTHIC TAPESTY: FOURTEENTH CENTURY

CRUCIFIXION

THIS rarely beautiful example of primitive art is enclosed in a richly decorated antique frame of Gothic design, its top composed of a canopy of six arches, the tracery of which, as well as the floral decorations that embellish the other details, shows the transition style between the Rayonnant and Flamboyant. Below it the tapestry commences with a valance, formed of scalloped flaps of blue and white drapery, alternately raised and hanging. The field of the design is a purplish black, the open spaces of which, on the right, are sprinkled with conventionalized doves and blossoms, and, on the left, traced over with an arabesque of foliage. The composition of figures is divided into two unequal parts by a symbolic representation of the Crucifixion, so placed that the monogram, "I.H.S." (Iesos), within a sunburst, occupies almost the centre of the subject. The Cross itself is pictured in the manner of Byzantine art as a tree (Acts v. 30), with conventionalized foliage growing from its stem. It is surmounted by the Dove, while at the extremity of the right arm is an emblem in which the hand of God appears. The Tree grows

No. 204. Gothic Tapestry: Fourteenth Century



No. 205. Indo-Portuguese Rug: Sixteenth Century

at the foot of the Hill of Calvary, on which blooms the anemone that turned red from the blood of Christ. Upon the right is represented Heaven, where, attended by angels, the Virgin is enthroned beside the Father. Both figures are clad in a mantle of warm drab, in the one case over a green robe, in the other over a robe of drab-rose, brocaded with gold.

On the left of the Cross, the Church is symbolized in the person of a bishop, whose white alb shows below a cope of rosy drab, decorated with blue and gold. By his side stands the Virgin, crowned, bearing an orb and a lily-stem as sceptre. Next to her, with wimple over her head and clad in a black cloak, lined with pale blue, is the Magdalene, as the inscription above her, "S. Mare," indicates. She carries the pot of spikenard and a crozier. To her left is that favorite saint of mediæval times, the Roman martyr St. Agnes, with the symbol of her purity, a lamb. The foreground is sprinkled with flowers and with birds in pairs, while below the Cross appears the symbol of entwined fish, the letters of the Greek word for fish being the initials of the legend in Greek, "Jesus Christ, Son of God, Saviour."

Height, 3 *feet* 2 *inches; width,* 6 *feet* 7 *inches.*

Frame: Height, 6 *feet* 4 *inches; width,* 7 *feet* 10 *inches.*

THURSDAY 205—LARGE INDO-PORTUGUESE (ISPAHAN) RUG.

Sixteenth century. Rose-color field and dark blue border, with a beautiful design of the sacred lotus and other characteristic patterns in very fine tones.

Length, 18 *feet* 10 *inches; width,* 9 *feet* 6 *inches.*

do. 206—ANTIQUE ISPAHAN RUG.

Old red field and old gold and dark blue borders. Medallions and floral designs in fine low tones of coloring.

Length, 9 *feet; width,* 8 *feet.*

do. 207—ANTIQUE GHIORDES PRAYER RUG.

Olive-color centre of mosque window design, on a dark blue field, surrounded by a red border covered with floral patterns.

Length, 5 *feet* 3 *inches; width,* 4 *feet.*

THURSDAY 208—LARGE TIGER-SKIN RUG.

Mounted with head and claws.

11 *feet from tip to tip.*

do. 209—PAIR OLD PORTUGUESE SILK DOOR CURTAINS.

Centre panel of ruby-red Genoese velvet, with cloth-of-gold appliqué. The borders embellished with appliqué Renaissance embroidery in cloth-of-gold, velvet and tinsel. Finished with gold galloon and fringe, and lined with yellow satin.

Length, 10 *feet; width,* 5 *feet.*

do. 210—OLD PORTUGUESE CRIMSON VELVET LAMBREQUIN.

Composed of four Vandyke points, with elaborate embroidery in gold thread. Finished in gold galloon.

SATURDAY 211—ITALIAN RENAISSANCE CARVED STONE FOUNTAIN

Fluted round basin and shaft, with acanthus border mounted on a block base, with angel's head in full relief on sunken panels, and surmounted by figure of a boy, holding garland of fruits and leaves, standing on urn having four lion-head spouts. Set in shallow white marble basin.

Height, 7 *feet; diameter,* 3 *feet.*

do. 212—TWO LARGE IRISH GREEN MARBLE COLUMNS.

With gilded cement Corinthian capitals.

Height, 12 *feet; diameter,* 15 *inches.*

do. 213—OLD ITALIAN CARVED STONE MANTEL.

Deep shelf with square corners, supported on acanthus volute brackets and square Ionic pilasters. In the centre is a coat-of-arms of foliated scrolls on either side and leaf mouldings above and below; similar scrolls with birds ornament the pilasters. Complete with old iron fireback.

Height, 7 *feet; width,* 6 *feet* 10 *inches; diameter,* 2 *feet.*

Fireplace opening: Height, 6 *feet* 7 *inches; width,* 4 *feet* 8 *inches.*

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SATURDAY 214—CARVED STONE MANTEL.

Reproduction of the preceding.

Height, 6 feet 10 inches; width, 7 feet 2 inches.

Fireplace opening: Height, 6 feet 7 inches; width, 4 feet 8 inches.

WEDNESDAY 215—PAIR ANTIQUE ITALIAN BRONZE ANDIRONS.

Triangular flaring bases, with figures of fauns and cherubs in full relief holding festoons; surmounted by large figures of cherubs.

Height, 3 feet 6 inches.

do. 216—PAIR ANTIQUE ITALIAN BRONZE ANDIRONS.

Flaring base, with coat-of-arms and lions; surmounted by full-length figures bearing flaming urns on heads. The whole supported on figures of lionesses.

Height, 3 feet 10½ inches.

SATURDAY 217—ITALIAN RENAISSANCE CARVED AND GILDED WOOD MANTELPIECE.

High back with broken pediment top, ending in volutes. Round Corinthian column pilasters, with spiral fluted base; an all-over vine decoration; panel plinth with conventional leaf and scroll designs; and back panel with mask in centre surrounded by foliated scrolls in bold relief on a dull green background.

Height, 13 feet 4 inches; width, 10 feet 2 inches.

do. 218—ITALIAN RENAISSANCE CARVED AND GILDED WOOD MANTELPIECE.

With broken pediment top, ending in volutes. Block pilasters, with conventional scroll decoration and Corinthian capitals supported on an angel head. Back panel with three crosses on centre medallion and acanthus scroll framing on brown ground.

Height, 13 feet 4 inches; width, 10 feet 2 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Saturday 219—OLD ITALIAN CARVED STONE DOORWAY.

With gilded decoration. Borders on frieze and cornice in design of foliated scrolls, baskets of fruit and anthemion, with Roman mouldings. Corinthian pilasters decorated with suits of armor, banner and cornucopia of fruits, all in high relief.

Height, 12 feet; width, 10 feet 7 inches.

Doorway opening: Height, 10 feet; width, 6 feet 9 inches.

Friday 220—Italian Renaissance Cabinet.

Carved and gilt wood. Tall shape, on a support in design of a cherub, and bold scrolls. Has glass front and sides, and is lined with old Genoese red velvet.

Height, 7 feet; width, 2 feet 8 inches.

Saturday 221—Two Antique Corinthian Turned Columns.

With capitals. Spanish sixteenth century. Grape-vine in bearing twining, carved in high relief. Gilt bases, with raised figures, leaf scrolls and other ornamentation.

do. 222—Antique Italian Silver Sanctuary Lamp.

Round bowl, with flaring mouth and acorn pendant; papyrus borders and applied gilded decoration of angels' heads in full relief, with flower festoons and ribbon draperies. Suspended by chains hung from bell-shaped canopy and fitted for electricity.

Height, 5 feet 5 inches; diameter, 18 inches.

do. 223—Antique Italian Silver Sanctuary Lamp.

To match the preceding.

do. 224—Two Electric Ceiling Fixtures.

Chiselled French brass, with twelve-inch Baccarat bead globes.

do. 225—Two Electric Ceiling Fixtures.

Chiselled French brass, with eight-inch Baccarat bead globes.

No. 229. Fragment of Antique Italian Carved Wood and Painted Ceiling of Drawing-room

Saturday 226—Five-branch Electric Ceiling Fixture.
Chiselled French brass, fitted with Baccarat bead bulbs.

do. 227—Old Italian Carved and Gilded Wood Bracket.
Shield plate with volute scroll outline; painted angel's head in full relief in centre; three acanthus scroll branches with flower cups; fitted to electricity and Baccarat bead globe.

do. 228—Nine Electric Wall Brackets.
Reproduction of the preceding.

do. No. 229

GRAND ITALIAN RENAISSANCE CEILING (DRAWING-ROOM)

This extraordinarily beautiful ceiling is constructed of wood panels and mouldings, colored and gilded. The main portion consists of fifteen rectangular coffered panels, set in decorated beams, at the intersection of which depend handsome rosettes. Along the centre of each beam is a guilloche design, flatly painted in hues of dull gold, black and red on a greenish-blue ground. This design is framed with a half-round border of oak wreaths, entwined with ribbon, the latter being bright gold, while the leaves are a bronzed gold and the occasional acorns golden-red. A similar border surrounds each panel, and between these two borders is an exquisite low-relief repeat of a double Greek fret, embellished at intervals with laurel sprays. The ground of this is a lovely gray-blue, the raised portions being in various tones of lustrous old-gold.

Contrasted with the richness and comparatively low tones of the beams, the fifteen enclosed picture-panels are light and silvery in their combination of old-rose, pink, occasional blue and a wonderful range of grays. Yet their design is in itself a bold one, consisting of pairs of over life-sized figures of satyrs and nymphs, in attitudes suggesting the influence of Michael Angelo. They support a large scroll-edged car-

touche, in the centre of which is a picture. The subjects illustrated in the fifteen pictures of the main room and in the four that decorate the alcove are taken from the story of Cupid and Psyche, which, originally written by Apuleius in the second century of our era, became known to the Italians in the sixteenth century, and fascinated their imagination.

The subjects, which do not seem to be arranged in the order of their happenings, are as follows: Beginning at the northwest corner and continuing along the north side of the room, they are in order: 1. Psyche giving a sop to Cerberus; 2. Psyche appearing before Cupid; 3. Her parents consulting the Oracle of Apollo, Venus, her rival, seen above; 4. Mercury despatched to bring Psyche to Olympus; 5. Psyche, at the instigation of her three sisters, discovering Cupid.

The centre series, also beginning west, comprises: 1. Tritons and Naiads conveying Psyche across the river to fetch the ram's fleece; 2. Perhaps Psyche's appearance before Pluto and Proserpine in Hades; 3. The garden of Venus; 4. Pscyhe inquiring the way to Hades; 5. Cupid summoning Psyche's sisters to join her.

South series, beginning west: 1. Olympus—Hercules among the gods and introduction of Psyche: 2. Cupid flying away after having told Psyche how to perform her task; 3. Psyche preparing to cross to Hades in Charon's boat; 4. An old man on his knees, with his arm round one of three children, supplicating a woman with two attendants; 5. Venus on a sofa, watching the switching of Psyche (the latter figure damaged).

The subjects of the annex from east to west are: 1. Cupid accidentally awakening Psyche with a touch of his arrow (which should commence the whole series); 2. Psyche entertaining her three sisters in a bath; 3. An outdoor scene of bathing; 4. A woman, nude to the waist, sitting at a table, back to the spectator; another leaning over to water a plant.

Reception-room: Length, 50 feet; width, 25 feet.

Alcove: Length, 32 feet 6 inches; width, 5 feet 8 inches.

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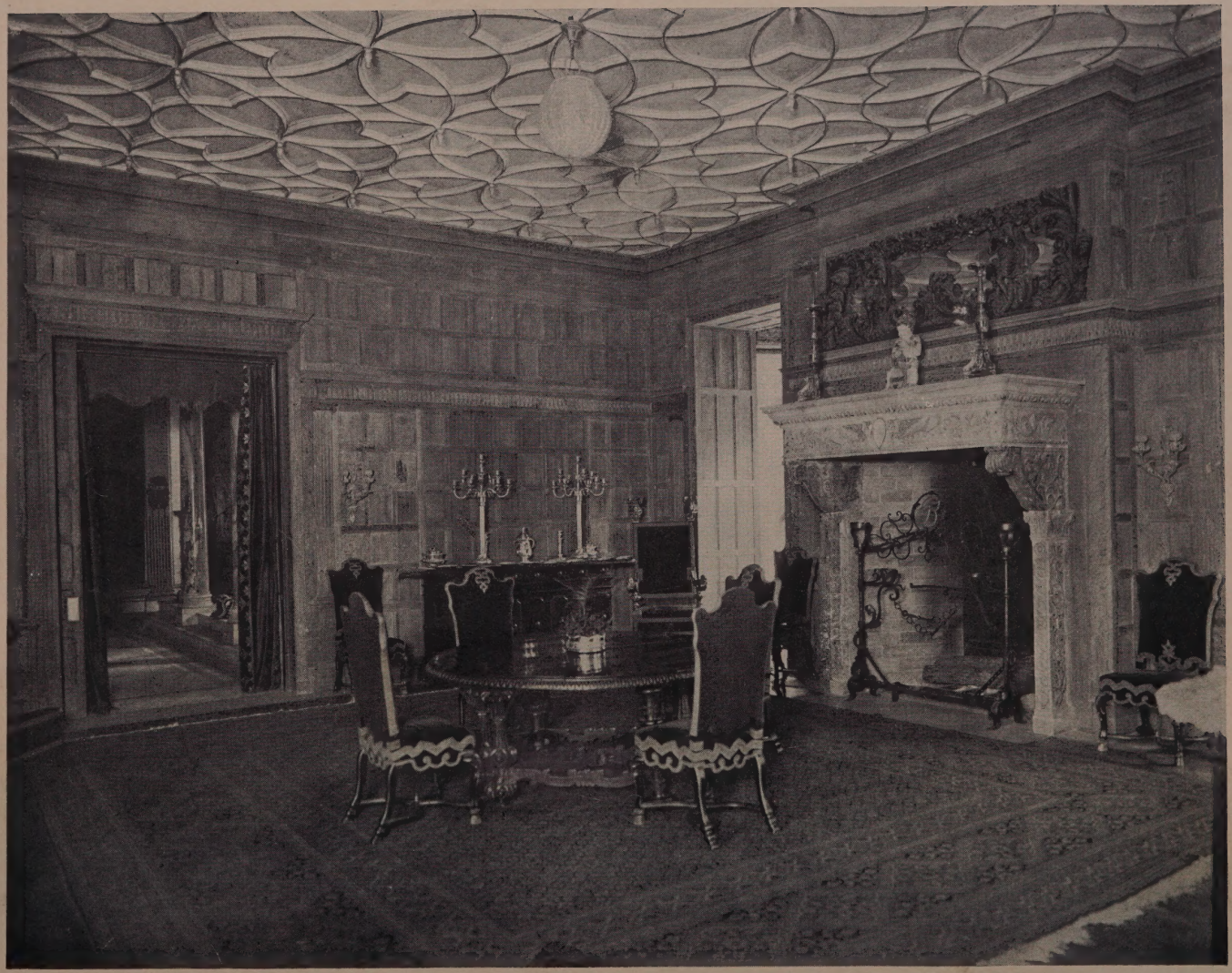
View of Dining-room, looking North



DINING-ROOM, LOOKING INTO MAIN HALL

DINING-ROOM

GLASSWARE

Wednesday 229A—Three Glass Flower Holders.
Tripod design.

do. 229B—Six Whiskey Glasses.
Thin texture.

do. 229C—Five Assorted Glasses.
Tall form.

do. 229D—Two Pieces Glassware.
Cut glass pickle jar and engraved vinegar flagon.

do. 229E—Twenty-four Liqueur Glasses.
Twisted braided stems.

do. 230—Twelve Sherry Glasses.
Slender stems.

do. 231—Eleven Assorted Glasses.
Engraved fleur-de-lis and other designs.

do. 232—Six Claret Glasses.
Engraved key pattern border.

do. 233—Eight Apollinaris Glasses.
Engraved star pattern and Grecian border.

do. 234—Seven Finger Bowls.
Engraved fret border.

do. 235—Thirteen Bohemian Hock Glasses.
Gilded scrolls on bowls; twisted, fluted and bell-shaped bases.

WEDNESDAY 236—GERMAN GLASS LIQUEUR JUG.

Engraved decoration. Raised bands.

do. 237—SIXTY-EIGHT LEMONADE GLASSES.

Heavy texture.

do. 238—DESSERT DISH.

Oval shape. Richly cut diamond and fan pattern.

Length, 17¼ inches; width, 10¼ inches.

do. 239—GLASS DESSERT DISH.

Boat shape. Richly cut diamond and floral pattern.

Length, 17½ inches; width, 10¼ inches.

do. 240—PAIR GLASS FRUIT BOWLS.

Elaborately and richly cut ornamentation. Rose, star and palm leaf designs.

do. 241—THREE DECANTERS.

Richly cut diamond and palm leaf pattern.

do. 242—FOUR VENETIAN GLASS SORBET CUPS.

With saucers. Flecked with gold.

do. 243—EIGHT VENETIAN GLASS CLARETS.

Assorted colors, flecked with gold.

do. 244—VENETIAN GLASS SET.

Fluted, scallop shape, with threaded twisted lace stripes in colors and gold. Consisting of—

4 Compotes on low foot.	8 Sorbets.
3 Bonbon Dishes.	8 Saucers.
4 Champagne Glasses.	12 Finger Bowls.
4 Chablis Glasses.	12 Plates.
12 White Wine Glasses.	18 Tumblers.
9 Madeira Glasses.	11 Clarets.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Wednesday 245—Venetian Glass Pitcher.
With raised thread pattern stripes in white, round neck.

do. 246—Turkish Glass Wine Jug.
Elaborate all-over decoration of enamel flowers and leaves, and dull gold scrolls.

do. 247—Bohemian Claret Jug.
All-over decoration in enamel flowers.

do. 248—Bohemian Liqueur Decanter.
To match the preceding.

do. 249—Amber Glass Decanter.
Turquoise and gold decoration.

do. 250—Venetian Glass Cane.
Twisted pattern, in colors.

do. 251—Liqueur Set.
Four bottles in wicker basket.

CHINAWARE

do. 252—Austrian China Nut Dish.
With three scalloped sections. Floral decoration in brilliant enamel colors.

do. 253—Four Nagasaki After-dinner Coffee Cups and Saucers.
Semi-eggshell porcelains; crimson and gold decoration.

do. 254—Six Italian Majolica Oyster Plates.
Natural shell finish.

Prospective Buyers will please read Special Notice heading Page 1.

Wednesday 255—Eleven Minton Oyster Plates.
Colored shells, with brown shell and grass division.

do. 256—Twelve Limoges Salad Plates.
Scalloped edge; incrusted gold decoration.

do. 257—Sixteen Salad Plates.
Elaborate gold and red decorations of poppies and leaves and royal blue bands.

do. 258—Eight Tea Plates.
To match the preceding.

do. 259—Haviland Fish Dish.
Decoration of fish and seaweed in colors and gold.

do. 260—Minton Oval Soup Tureen.
With tray. With incrusted Roman gold bands.

do. 261—Ten "Cauldon" Chocolate Cups.
Green bands, with gold decoration and borders.

do. 262—Old China Set.
With border of pink roses and buds. Gold bands and edges. Consists of coffee-pot, teapot, sugar bowl with cover, tea-caddy, large bowl and twelve cups and saucers.

do. 263—Twenty-four Royal Worcester Entrée Plates.
Raised light green shaped edge and gold decoration.

do. 264—Twenty-four Minton Dinner Plates.
Ivory-white, with incrusted and burnished Roman gold borders.

Prospective Buyers will please read Special Notice heading Page 1.

No. 344. Mille-fleur Tapestry: Fifteenth Century

No. 345. Mille-fleur Tapestry: Fifteenth Century

Wednesday 265—Twenty-three Minton Dessert Plates.
To match the preceding.

do. 266—Twelve Copeland Dinner Plates.
Ivory-white centre; *bleu-du-roi* border, and gilt rococo decoration.

do. 267—Twenty-four Copeland Dinner Plates.
Raised leaf scrolls and cable edge and gold decoration on borders.

do. 268—Twenty-four Coalport Dinner Plates.
Bright green border, with three raised leaf-shape interruptions; gold decoration and rope edge.

do. 269—Twenty-four Royal Crown Derby Dinner Plates.
Semi-oriental decoration, in red, blue and gold. Rope edge.

do. 270—Twenty-four Wedgwood Dinner Plates.
Wide yellow band, with incrusted and burnished gold decoration.

do. 271—Four Dozen French China Dessert Plates.
Narrow gilt borders.

do. 272—Four Dozen French China Dessert Plates.
To match the preceding.

do. 273—Eight Dozen French China Dessert Plates.
To match the two preceding lots.

do. 274—Forty-three French China After-dinner Coffee Cups and Saucers.
To match the preceding dessert plates.

Prospective Buyers will please read Special Notice heading Page 1.

WEDNESDAY 275—TWO DOZEN FRENCH CHINA TEACUPS AND SAUCERS.
With gold lambrequin and borders.

do. 276—TWO DOZEN FRENCH CHINA TEACUPS AND SAUCERS.
To match the preceding.

do. 277—FORTY-ONE FRENCH CHINA TEACUPS AND SAUCERS.
To match the two preceding lots.

do. 278—JAPANESE PORCELAIN PUNCH BOWL.
Decorated in brilliant enamel colors. With brocaded spiral stripes, medallions and crest.

do. 279—JAPANESE PORCELAIN PUNCH BOWL.
Similar to the preceding.

STERLING SILVERWARE

do. 280—OVAL BUTTER DISH.
On four feet, in designs of dolphin heads. Openwork pattern; the cover surmounted by a spray of strawberries and leaves, with opaque glass dish.

do. 281—OLD ENGLISH HAMMERED TEAPOT.
Melon-shaped. With leaf-design feet, hinged lid and spout. Wood handle.

do. 282—OLD ENGLISH HOT WATER PITCHER.
Leaf-design feet and hinged lid. Wood handle.

do. 283—OLD ENGLISH INDIVIDUAL TEAPOT.
Melon shape. Repoussé ornamentation.

WEDNESDAY 284—OLD ENGLISH SMALL TRAY.

Raised border, with blossoms and leaves. Leaf-shaped feet.

do. 285—OLD FRENCH SILVER BOX.

Louis Quinze. Repoussé ornamentation.

do. 286—OLD ENGLISH BOX.

With hinged lid; fluted borders and engraved ornamentation.

do. 287—PAIR HAMMERED SILVER SMALL CANDLESTICKS.

Beaded borders; leaf-design handles.

do. 288—INKSTAND.

Cut glass. Mounted in silver and on silver tray of antique design. Tiffany & Co.

do. 289—OLD HAMMERED SILVER VASE.

Beaker shape. With repoussé arches and strip design.

Height, 9 inches.

do. 290—FOUR OLD ENGLISH COMPOTES ON BELL-SHAPE FOOT.

Fluted pattern, with scalloped edge and pierced panels, which are divided by repoussé leaf, bead and scroll designs. Applied chiselled borders of floral bouquets.

Height, 4¾ inches; diameter, 7¾ inches.

do. 291—FOUR OLD ENGLISH COMPOTES.

To match the preceding.

Height, 5 inches; diameter, 9 inches.

SILVER-PLATED WARE

do. 292—OLD INDIVIDUAL COCOA POT.

With wood handle, and an engraved crest.

WEDNESDAY 293—FOUR SALT CELLARS.

On low foot. Fluted rim, with leaf interruptions. Tiffany & Co.

do. 294—PAIR OLD SHEFFIELD COASTERS.

Gadroon edges, interrupted by leaf volutes.

do. 295—PAIR OLD SHEFFIELD COASTERS.

Leaf-pattern borders.

do. 296—SILVER-PLATED INDIVIDUAL COFFEE-POT.

Straight wood handle. Has stand and alcohol lamp.

do. 297—THREE PIECES OF PLATED WARE.

Hot-milk pitcher, small covered tureen and individual sugar basket.

do. 298—ROUND TRAY.

Wood panel, with pierced gallery and ball feet.

Diameter, 10½ inches.

do. 299—OLD SHEFFIELD HAMMERED POT.

With cover. Engraved inscription: "Black Lion, Black Friars Road." Has straight wood handle.

Height, 7 inches; diameter, 7 inches.

do. 300—OLD SHEFFIELD FRUIT BASKET.

Oval shape. On low foot; fluted and pierced border, with applied threaded edge. Has engraved crest.

do. 301—PAIR COVERED VEGETABLE DISHES.

Octagonal-shaped. Gadroon edges with leaf interruptions. Adjustable handles.

WEDNESDAY 302—PAIR OLD ENGLISH BREAKFAST DISHES.

On bases. Fitted for hot water; raised fluted borders, ball feet.

do. 303—OLD SHEFFIELD VEGETABLE DISH.

Fitted with a tray which is divided into three sections; ebony handle to dish, and an adjustable handle to cover.

Height, 7½ inches; diameter, 11 inches.

do. 304—TWO OLD SHEFFIELD OVAL PLATTERS.

Shaped edge, with raised reeds and leaf interruptions. Marked with an engraved ground and a monogram, M.M.

Length, 20 inches.

do. 305—TWO OLD SHEFFIELD OVAL PLATTERS.

To match the preceding.

Length, 19 inches.

do. 306—PLATED FERN DISH.

Openwork band of vine design; scalloped edge with rope border.

Diameter, 9½ inches.

do. 307—PAIR PLATED CAKE TRAYS.

Oval shape, with loop handles. Chased ornamentation.

Length, 14 inches; width, 8 inches.

do. 308—OLD ENGLISH PLATED HOT WATER DISH.

Oval shape on ball feet.

Length, 16 inches.

do. 309—PAIR OLD ENGLISH PLATED HOT WATER DISHES.

Round shape on three ball feet. To match the preceding.

Diameter, 10½ inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Wednesday 310—Pair Old Sheffield Candlesticks.

Tall fluted shafts, with relief ornaments and bands of leafy scroll patterns.

Height, 12 *inches.*

do. 311—Pair Old Sheffield Candlesticks.

Tall plain shafts, with relief ornamentation of foliations and shell patterns.

Height, 13 *inches.*

do. 312—Old English Plated Desk Set.

Consisting of a pair of ink wells, candlestick and stamp box. On tall oval base with drawer.

do. 313—Old English Plated Desk Set.

Similar to the preceding.

do. 314—Old English Plated Desk Set.

Consisting of a pair of ink wells, stamp box and candlestick. Mounted on a square base containing drawer.

do. 315—Old Sheffield Round Tray.

Heavy open rim of landscape with full-length figures and animals, illustrating a hunting scene, and interrupted by heads of Bacchus and Bacchante. All in high relief and tool finish. Leaf feet with dolphins' heads.

Diameter, 18 *inches.*

do. 316—Large Old Sheffield Oval Tray.

With elaborate gallery, with end handles and pierced borders. Repoussé festoons from lions' heads and applied scalloped edge of leaf design. The tray ornamented with chased leaf scrolls and flower borders and mounted on leaf volute feet.

Length, 27 inches; width, 19 *inches.*

WEDNESDAY 317—PAIR OLD SHEFFIELD CANDELABRA.

Applied and chiselled ornamentation of shell and leaf designs, each with two candle-branches and centre light.

Height, 22½ inches.

do. 318—FOUR OLD SHEFFIELD CHAMPAGNE COOLERS.

Georgian period. Urn shape with handles; repoussé leaf borders, gadroon edges, and grapes and leaves on reeded handles. Ornamented with applied coats-of-arms.

Height, 10 inches; diameter, 9½ inches.

do. 319—OLD SHEFFIELD HOT WATER URN.

Globular shape. Set on reeded legs and paw feet, and resting on a curved base with ball feet.

Height, 17½ inches; diameter, 11 inches.

do. 320—OLD SHEFFIELD HOT WATER URN.

With double reeded handle; elaborate applied chiselled borders of grape-vines with fruit, acanthus and berries. Irregular-shaped base, with volute leaf feet. Bears an engraved crest.

do. 321—EPERGNE.

Frame composed of four curved legs, with lions' heads and paw feet; four twisted reeded branches; fitted with five pierced dishes with repoussé floral festoons and flat applied rim of leaves and scrolls. Fitted with ruby glass linings.

Height, 11 inches.

do. 322—OLD SHEFFIELD ROAST BEEF DISH WITH COVER.

Rope edge. Movable handle.

Length, 24 inches; width, 19½ inches.

do. 323—TWO DISH COVERS.

One oval, by Tiffany & Co.; the other round.

WEDNESDAY 324—PAIR ELABORATE OLD SHEFFIELD CANDELABRA.

Round fluted column shaft with repoussé laurel leaf and repoussé borders; reeded curving branches with leaf designs; six in lower row, three above and one in centre.

Height, 3 *feet* 6 *inches; diameter,* 2 *feet.*

do. 325—ELABORATE OLD SHEFFIELD HAMMERED URN WITH COVER.

Tall, graceful shape. Oviform body, with serpentine shoulder and waisted neck with beaded flutes; raised decoration on body; base and cover of tiger skin festoons with head and feet swags; acanthus border. The cover surmounted by an acorn ornament.

Height, 35 *inches; diameter,* 12 *inches.*

do. 327—PAIR ANTIQUE ITALIAN ECCLESIASTICAL CANDLESTICKS.

Repoussé silver. Triangular-shaped bases, with baluster shaft.

Height, 31 *inches.*

do. 328—ANTIQUE ITALIAN PORCELAIN FIGURE.

Infant Bacchus, astride of a keg and holding a flask.

Height, 24 *inches.*

FRIDAY 329—OLD ITALIAN COAT-OF-ARMS.

Carved and gilded walnut, with painted landscape in centre.

Height, 18 *inches; length,* 28 *inches.*

do. 330—MAHOGANY TEA TABLE.

Old English. With one drawer.

do. 331—MAHOGANY TEA TABLE.

Similar to the preceding.

do. 332—ANTIQUE "HUNDRED-LEGGED" BREAKFAST TABLE.

English walnut.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

FRIDAY 333—ANTIQUE ITALIAN WALNUT THRONE CHAIR.

With gilded carvings; volute arms ending in angel's head in full relief; back post surmounted by angel's head under curving acanthus; flat base with projecting leaf feet. Seat, back panel and lambrequin upholstered in old Genoese crimson silk velvet. Finished in gold galloon and fringe.

do. 334—FOOTSTOOL.

Upholstered in Genoese crimson velvet and finished with gold galloon.

do. 335—THREE THRONE CHAIRS.

Reproductions of the preceding.

do. 336—ANTIQUE ITALIAN STRAIGHT CHAIR.

Carved walnut. Flaring back with scalloped top; cabriole front legs and slanting back legs with hoof feet; curved brace, which is gilt decorated. Seat and back upholstered in crimson Genoese silk velvet. Finished with gold galloon.

do 337—FOURTEEN STRAIGHT CHAIRS.

Reproduction of the preceding.

do. 338—TWO ANTIQUE ITALIAN CARVED AND GILT STOOLS.

Upholstered to match the preceding throne chairs.

SATURDAY 339—ANTIQUE ITALIAN WALNUT EXTENSION TABLE.

Circular top, with bevel edge and strap-work; double triangular base, each with three fluted posts having volute bosses. Has three extra leaves.

Diameter, when closed, 6 feet.

do. 340—ANTIQUE ITALIAN WALNUT SIDEBOARD.

With raised panels on doors and drawers. Top with projecting ends; bevelled base with large block feet. Has cupboard with two doors and five small drawers, fitted with brass knobs.

Height, 3 feet 6 inches; length, 7 feet 8 inches; depth, 27 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

SATURDAY 341—OLD BOLOGNESE WALNUT SIDEBOARD.

Solid backboard of three stair shelves, having open carved top with shield, volute scrolls and fleurs-de-lis; all-over small bevelled panels with wrought brass rosette studdings; base with four cupboard doors and seven drawers, with brass handles of head design and ornamental nail studding.

Height, 5 feet 6 inches; length, 7 feet 9 inches; depth, 31 inches.

do. 342—ANTIQUE ITALIAN MIRROR.

Framed in elaborate full relief carvings. Large acanthus on sides; scroll and leaves at base; branches of flowers and leaves at top. Figures of youth and maiden forming division. Gilded finish.

Height, 34 inches; length, 7 feet 4 inches.

THURSDAY 343—LARGE KHORASSAN CARPET.

Dark blue field, with a floral pattern in low tones. Framed in a series of eight borders of harmonious designs and coloring.

Length, 20 feet; width, 17 feet 4 inches.

do.

No. 344

MILLE-FLEUR TAPESTRY
FRENCH FIFTEENTH CENTURY

THIS and its companion piece (slightly larger) are beautiful specimens of the tapestries designed after the suggestion of Venetian *millefiori* or "thousand-flower" glass, which was made by fusing together rods or tubes of glass enamels of various colors. The composition is surmounted by the panorama of a city, extending along the edge of a river. Its buildings are distinguished by frequent towers, surmounted by spiral roofs. Two windmills appear among them, and a white duck is swimming in the foreground.

Below this is the field, of a beautiful old black, sown with flowering plants, that, arrayed in serried ranks, spread over the whole panel

No. 348. Italian Renaissance Marble Doorway, leading from Dining-room into Butler's Pantry

except the centre, which is occupied by a heraldic shield, enclosed in a border of conventionalized floral forms. The flowers themselves are realistically designed, representing, for the most part, blossoms that droop from their stems, such as the campanula, snowdrop and tulip. Their colors involve deep rose, pale rose, amber and cream, relieved by leaves of dark blue and two shades of light green. Disposed over the field of flowers are single forms of birds and rabbits, while on the left of the coat-of-arms is a spaniel, facing a stag on the opposite side, and down below appears a fox with a cock in its jaws. The whole is surrounded by a choicely refined border of lemon and creamy flowers and bluish leaves upon a ground of golden red.

Height, 9 feet 7 inches; width, 7 feet 3 inches.

THURSDAY

No. 345

MILLE-FLEUR TAPESTRY

FRENCH FIFTEENTH CENTURY

THOUGH somewhat larger in size than the foregoing, this piece corresponds with the latter in general design and color. It varies, however, in certain details. The panoramic view is more deeply colored in its reds and greens and is also more hilly and does not show a river in the foreground. There is no central device on the field of decoration, over which are distributed irregularly flying and resting pigeons, and numerous rabbits. Near the bottom couches a stag, and below it to the left is a hound.

The border, instead of involving natural flower forms, as in the other example, has a scroll repeat interrupted by handsome conventionalized tulip blossoms.

Height, 9 feet 11 inches; width, 8 feet 4 inches.

SATURDAY

346—ITALIAN RENAISSANCE CARVED STONE MANTEL. High projecting shelf, with cornice top and square ends, supported by acanthus volute brackets. Narrow Ionic pilasters with braided ribbon border. Frieze with centre shield, eagles and foliated scrolls in egg and dart, and bead border. All carvings touched

up in gilt. Complete with antique iron fireback, with bas-relief decoration.

Height, 7 feet 8 inches; width, 7 feet 8 inches; depth, 3 feet.
Fireplace opening: Height, 6 feet 4 inches; width, 5 feet 8 inches.

SATURDAY 347—ANTIQUE WROUGHT-IRON FIREPLACE FENDER FRAME.

Open scroll top, with monogram, "T. D. P." Side rods fitted with two cranes, surmounted with torch cups. Volute spread feet, with leaf ornaments.

Height, 5 feet 6 inches; width, 5 feet.

do. 348—ANTIQUE ITALIAN CARVED STONE DOORWAY.

High pointed top, with full-relief cherubs on either side, holding shield and supporting large crown, with angel's head and "IHS." Suspended from acanthus brackets, which are on either side of door, are elaborate garlands of fruit and flowers, carved in high relief.

Outside measurement: Height, 12 feet 4 inches; width, 5 feet 10 inches.
Doorway: Height, 7 feet 6 inches; width, 3 feet 3 inches.

do. 349—ITALIAN RENAISSANCE WELL HEAD.

Carved white marble. Round body, square top. Large acanthus on corners, and grotesque head, birds, urns and conventional leaves on side, with modern marble basin.

Height, 2 feet 4 inches; diameter, 3 feet.

do. 350—GRAND ANTIQUE ITALIAN MARBLE TEMPLE.

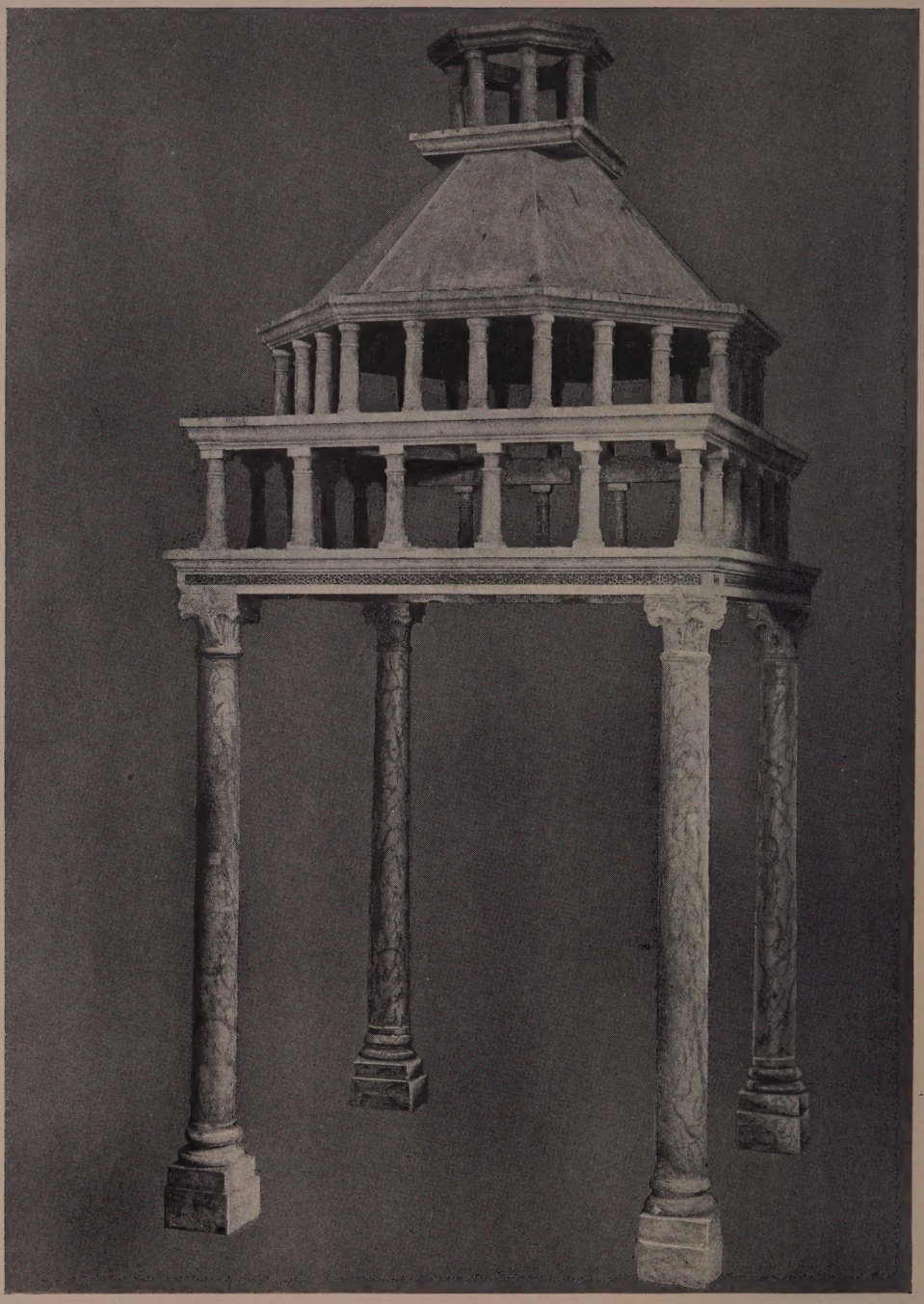
Known as the Tabernacle of San Stefano in Fiano.

TABERNOCCOLO IN STEFANO PRESSO FIANO ROMANO.

BULLETTINO DI ARCHEOLOGIA CRISTIANA, ANNI 1888-89, P. 156 (G. B. DE ROSSI).

"The Tabernacle, about four metres (13 feet) in height, is sculptured in white marble with a band of mosaics formed of tiny cubes of porphyry, serpentine and other marbles, and of enamels along the cornice of the first square epistyle in the basement, and in the ground on which the four columns are fixed. The small polygonal cupola, in the form of a truncated pyramid, is supported by two orders of small colonnades (porticoes) and of colonnettes, the first square, the second octagonal; and it is surmounted by a tiny lantern,

No. 350. Grand Antique Roman Temple, in Marbles, Porphyry and Mosaics



No. 350. Grand Antique Roman Temple, with Original Finial

also polygonal, composed of a diminutive portico, which sustains the summit of the pyramid surmounted by a ball; all of the same period and workmanship.

"Few examples of such altar tabernacles remain so entire, complete and genuine to the very summit. In Rome, that of San Lorenzo outside the Walls, made in the year 1148 by the sons of Paolo, the marble worker, has, in our days, been almost entirely reconstructed; nor is that of San Giorgio in Velabro, the makers of which are unknown to us, wholly free from modern restoration; of that of Santa Maria in Castello at Corneto, made in the year 1168 by Giovanni and Guittone, sons of Nicola di Ranuzio, Romans, I have seen the broken colonnettes of the upper orders demolished. That of the same type in the Cathedral of Anagni (and perhaps others which I do not remember in the regions surrounding Rome) I have not attentively observed, whether they are all ancient and genuine, or reconstructed in part.

"In short, the Tabernacle of S. Stefano in Fiano is a most complete specimen of that type, and therefore most noteworthy, which was in use from the twelfth to about the middle of the thirteenth century, before they gradually changed their forms into that of the arch, and then, through the influence of the Tuscan school, into the *three-lobed* (as technicians call it) in Gothic form. The finest examples of the latter style may be admired in St. Paul's without the Walls and in Santa Cecilia Galletti. Tomasetti identified the Tabernacle of Fiano with that of S. Andrea *in Flumine* near Ponzano in the same region of the Capinates. Of the Tabernacle of S. Andrea *in Flumine* we know the artificers; they have incised their names upon it: † NICOLAV CUM SUIS FILIIS IOANNE ET GUITTONE FECERUNT HOC OPUS.

"These are the same who alone, without the father, made the Tabernacle of S. Maria in Castello in 1168. The Tabernacle of Ponzano, made while the father Nicola was still alive, should be somewhat older than that of Corneto, completed 1168; that is, about the middle of the twelfth century. And that almost identical tabernacle of S. Stefano in Fiano is of the same time and of the same artificers and of the same region of the Capinates. The genealogy of the school of Ranuzio, father of Nicola and Pietro, grandfather of Giovanni and Guittone, recomposed by me almost by divination in the Bullettino for 1875, has been afterwards luminously confirmed by new discoveries of works from their workshops which were signed by them."

SATURDAY 351—TEN TWO-BRANCH WALL ELECTRIC FIXTURES.

Green bronze. Design of curving acanthus leaves. Fitted with Baccarat bead bulbs.

do. 352—CEILING ELECTRIC FIXTURE.

Hung on chain. Baccarat bead globe.

do. 353—THREE CEILING ELECTRIC FIXTURES.

In bay windows, and to match the preceding.

STAIRWAY FROM FIRST TO SECOND FLOOR

FRIDAY 354—TWO ANTIQUE CARVED AND GILDED WOOD COLUMNS.

Spiral twisted shaft, twined with grape-vines. Corinthian capitals. Oak base and tops.

Height, 5 feet 4 inches; diameter, 7 inches.

SATURDAY 355—ANTIQUE SILVER SANCTUARY LAMP.

Italian. Sixteenth century. Triangular urn shape; panelled sides. Decorated with shells and cartouches. Top bound with laurel garland. Oviform pendant, with acanthus calyx and rings. Projecting shells at corners, with rings holding filigree chains suspended from convex disk. All hung on long chain from ceiling. Fitted with three Baccarat bead globes.

Height, 4 feet; diameter, 20 inches.

do. 356—TWO CARVED AND GILDED WOOD WALL BRACKETS.

Acanthus decoration and cornucopia branch. Fitted for electricity and with Baccarat bead globes.

LIBRARY

WEDNESDAY 357—ANTIQUE PEWTER TWO-HANDLED CUP.

Marked with crown and star.

do. 358—ANTIQUE PEWTER TWO-HANDLED CUP.

English.

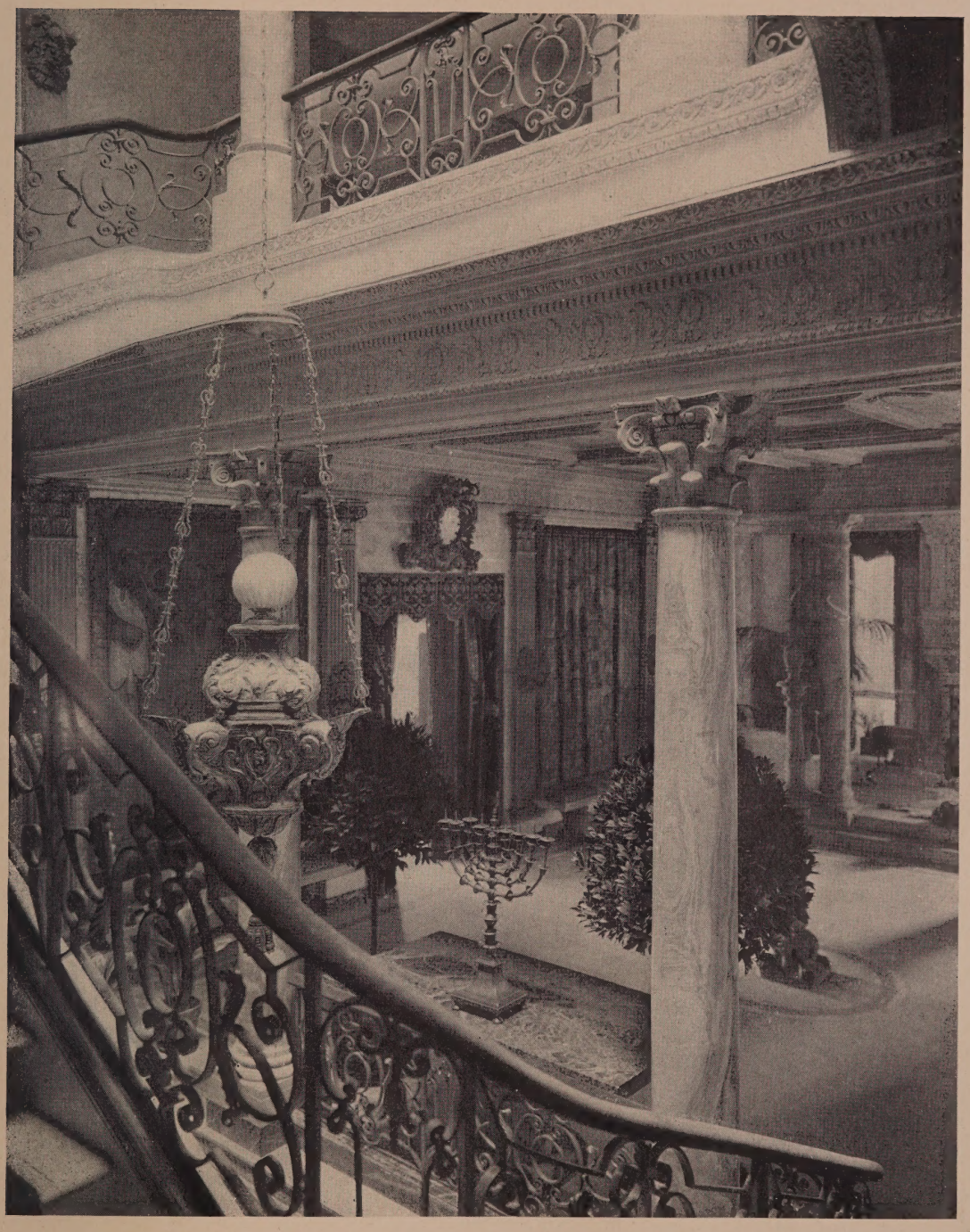
do. 359—ANTIQUE PEWTER TANKARD.

With hinged lid.

do. 360—ANTIQUE PEWTER SUGAR BOWL.

Repoussé fluting. Leaf-shaped handles.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.



View of Main Hall, looking from Second Story Stairway

WEDNESDAY 361—ANTIQUE PEWTER TANKARD.

With hinged lid. Repoussé and engraved ornamentation. Marked with initials "S. L. W." Dated 1631.

do. 362—ANTIQUE PEWTER DISH.

Hall mark underneath the foot.

do. 363—OLD BRONZE PITCHER.

Animal handle, and laurel leaf in relief casting. Green patina.

do. 364—OLD BRASS BOOK-RACK.

Openwork design on circular-shape base.

do. 365—TWO ADJUSTABLE ELECTRIC STANDARDS.

Bronze. Antique finish.

do 366—ANTIQUE BELL PULL.

Gold metal braid with green bronze end.

THURSDAY 367—DOWN SOFA PILLOW.

Covered with fine old sixteenth-century tapestry, "Youth playing Bagpipes." Backed with crimson silk damask.

do. 368—DOWN SOFA PILLOW.

Covered with fine old sixteenth-century tapestry, "Performing Dog." Backed with silk.

do. 369—DOWN SOFA PILLOW.

Covered with sixteenth-century tapestry, "Seated female figure and cherry branches." Backed with silk brocatelle.

do. 370—DOWN SOFA PILLOW.

Covered with fine old sixteenth-century tapestry, "Female figure and floral scrolls." Backed with crimson silk damask.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

SATURDAY 371—ANTIQUE WHITE MARBLE BUST.

Roman. Carved inscription, "IVLIA.T." (In niche over mantelpiece, eastern end.)

do. 372—ANTIQUE WHITE MARBLE BUST.

Female. Italian. (In niche over mantelpiece, western end.)

do. 373—ANTIQUE WHITE MARBLE BUST.

Male. Italian. (Over doorway.)

THURSDAY 374—SIX WINDOW-SEAT CUSHIONS.

With pillows. Tufted and upholstered in green velours.

FRIDAY 375—OLD EMBOSSED LEATHER SCREEN.

Four-fold. Flowers and scroll designs in gold and colors on blue background.

Height, 43 inches.

do. 376—EBONIZED FOLDING TABLE.

With two drop leaves. Carved bevelled edge.

do. 377—TWO OLD ITALIAN WALNUT STOOLS.

Hand-turned spiral post and braces. Tops upholstered in old Italian silk embroidery.

do. 378—OLD ITALIAN WALNUT LOW CHAIR.

Carved back. With baluster panel, surmounted with crown and shell. Acanthus terminals. Upholstered in fine old jardinière velvet.

do. 379—FOUR OLD STRAIGHT CHAIRS.

Inlaid burl-walnut. Scalloped back and front brace. Seats upholstered in green moiré stripe.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

FRIDAY 380—TWO VERY FINE ANTIQUE FRENCH FOLDING CHAIRS.

Sixteenth century. Carved and spindle backs, brace and posts. Seats covered with leather.

do. 381—TWO ANTIQUE ROMAN CHAIRS.

Carved walnut. Folding and curving X frames, with paw feet. Back strap and adjustable cushions of old Genoese crimson velvet. Finished with gold galloon, silk fringes, cords and tassels.

do. 382—TWO OLD ITALIAN LARGE ARM-CHAIRS.

With hand-turned bases, connecting front legs, and back posts surmounted by carved gilded acanthus. Seats and backs upholstered in fine old Genoese crimson velvet. Finished with guimpe and silk fringe.

do. 383—OLD ITALIAN WALNUT THRONE CHAIR.

Wide carved panel, connecting front legs, with heraldic shield and eagles. Acanthus supporting arms and brass ball finials to posts. Upholstered in maroon plush, and finished with wide braid and large brass nails.

do. 384—OLD ITALIAN WALNUT THRONE CHAIR.

Wide carved panel, connecting front legs. With acanthus scrolls and ball studding. Flat arms, with acanthus volutes on front and brackets on back. Back posts surmounted by brass balls. Seat and back upholstered with maroon plush and finished with silk braid and large brass nails.

do. 385—OLD ITALIAN WALNUT THRONE CHAIR.

Similar to the preceding.

do. 386—TWO LARGE DIVANS.

With roll arms. Upholstered entire in green striped velours and tufted. Finished in gold galloon, silk cord and tassel fringe.

Height, 30 *inches; length,* 6 *feet* 9 *inches.*

Friday 387—Large Divan.

Similar to the preceding.

do. 388—Two Arm-chairs.

Low form. Upholstered in green velours and tufted.

do. 389—Mahogany Work Table.

With three drawers. Carved legs and brass knob.

Height, 30 inches.

Saturday 390—LARGE ITALIAN WALNUT REFECTORY TABLE.

Carved ends. Supports with volute sides and fleur-de-lis in centre, resting on flat base with paw feet. Shaped brace with decoration of overlapping plates.

Height, 33 inches; length, 10 feet; width, 33 inches.

do. 391—Large Italian Walnut Refectory Table.

To match the preceding.

do. 392—MASSIVE OLD ITALIAN WALNUT TABLE.

Heavy volute end supports, with semicircular centre. Curved volute legs, with large claw feet resting on a double T base, with circular medallion in centre and half circles at either end. Ornamented with inlaid anthemion medallion, Roman fret borders and lattice circles in green, yellow and brown wood.

Height, 3 feet 1 inch; length, 11 feet 6 inches; width, 4 feet.

do. 393—OLD ITALIAN CARVED STONE MANTEL.

Square ends, supported on volute brackets and slender pilasters. Foliated scrolls on frieze. Roman borders on corners. Urns, conventional leaves and wheat on pilasters, and acanthus, spread eagle and scrolls on brackets.

Height, 7 feet; width, 6 feet; diameter, 30 inches.

Fireplace opening: Height, 5 feet 8 inches; width, 4 feet 6 inches.

No. 393. Old Italian Carved Stone Mantel: Library

SATURDAY 394—OLD ITALIAN CARVED STONE MANTEL.

To match the preceding.

do. 395—ANTIQUE ITALIAN FIRE FRAME.

Wrought iron. Volute treatment. Top surmounted by branches of flowers in full relief. Two cranes connected by chains. Post and cranes fitted with torch cups, marked with initials "N. Z." and dated 1780.

Height, 5 feet 1 inch; width, 3 feet 9 inches.

do. 396—WROUGHT IRON FIRE FRAME.

Reproduction of the preceding.

do. 397—TWO OLD ITALIAN CARVED WOOD CEILING FIXTURES.

In design of mermaids holding goblet. Finished in black and gold. Fitted with stag-horn branches, each set with six electric fixtures, having baccarat bead bulbs. Suspended by three chains.

Height, 30 inches; spread, 30 inches.

do. 398—OLD ITALIAN SANCTUARY LAMP.

Gilded metal. Chiselled leaf borders and bead edges. Suspended on heavy pierced chains from a dome-shape canopy. Fitted with a baccarat bead globe.

Entire length, 5 feet; diameter, 16 inches.

do. 399—26 WALL ELECTRIC FIXTURES.

Green bronze. Design of torch. Fitted with baccarat bead bulbs.

THURSDAY 400—ANTIQUE FERAGHAN RUG.

Dark blue centre, cream white and yellow borders. All-over flower and fish designs in soft colors, rose predominating.

Length, 9 feet; width, 5 feet 2 inches.

do. 401—KIRMAN RUG.

Closely woven silken pile. Conventional floral designs in harmonious colors of soft tone.

Length, 20 feet 8 inches; width, 15 feet 9 inches.

THURSDAY 402—KHORASSAN RUG.

Ivory centre; dark blue and old red borders; all-over lattice and small flower pattern, and leaf of floral scroll borders in old red, yellow, green and blue.

Length, 16 feet 4 inches; width, 7 feet 3 inches.

do. 403—OLD FERAGHAN RUG.

With fine palm-leaf pattern on large centre medallion. Old red ground. Corners with floral patterns, surrounded by a series of borders of conventionalized floral patterns, all in soft, rich coloring, red, white and olive predominating.

Length, 16 feet 4 inches; width, 12 feet 5 inches.

do. No. 404

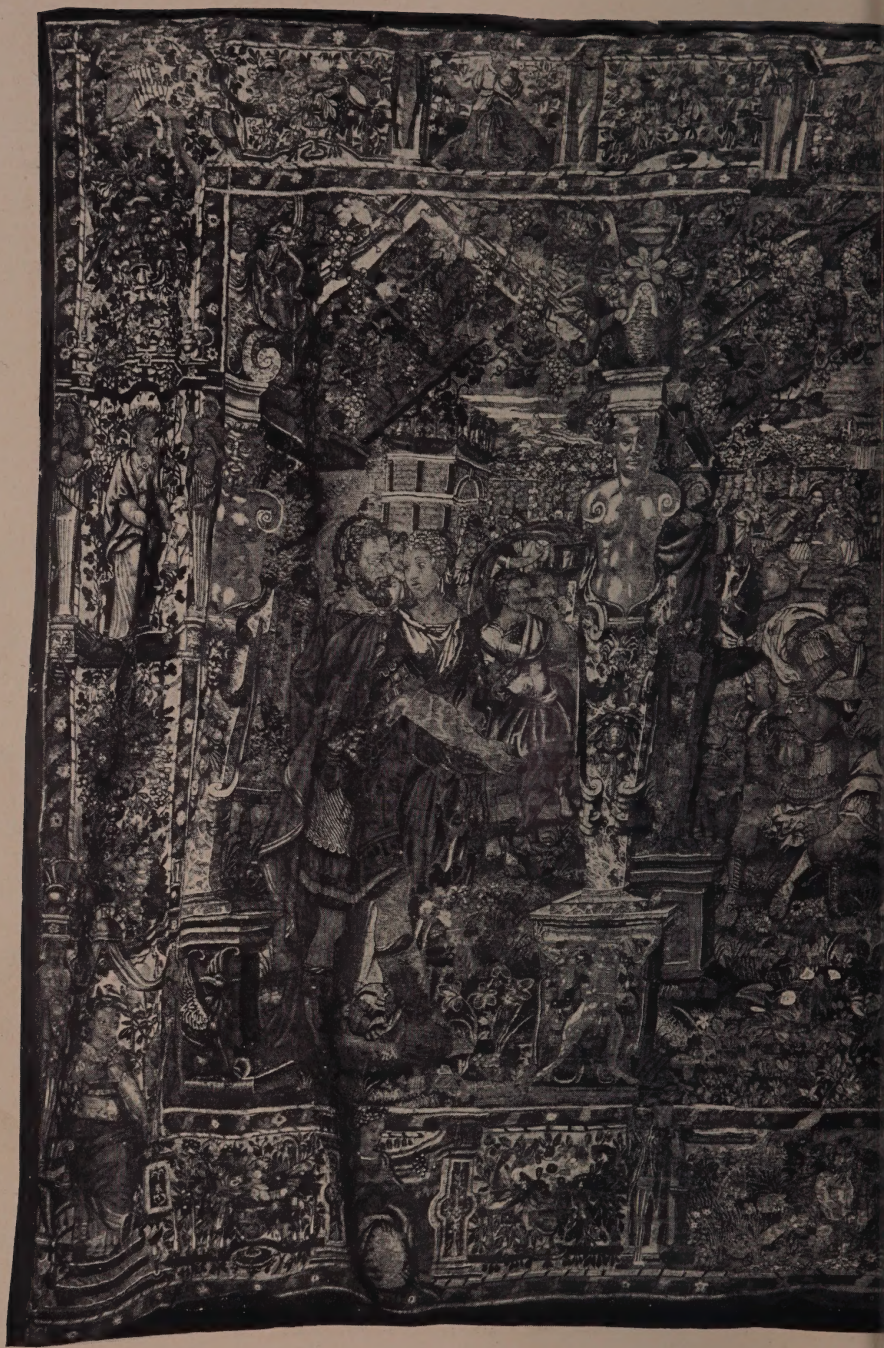
FLEMISH RENAISSANCE TAPESTRY

SCENES FROM ROMAN HISTORY AND MYTHOLOGY

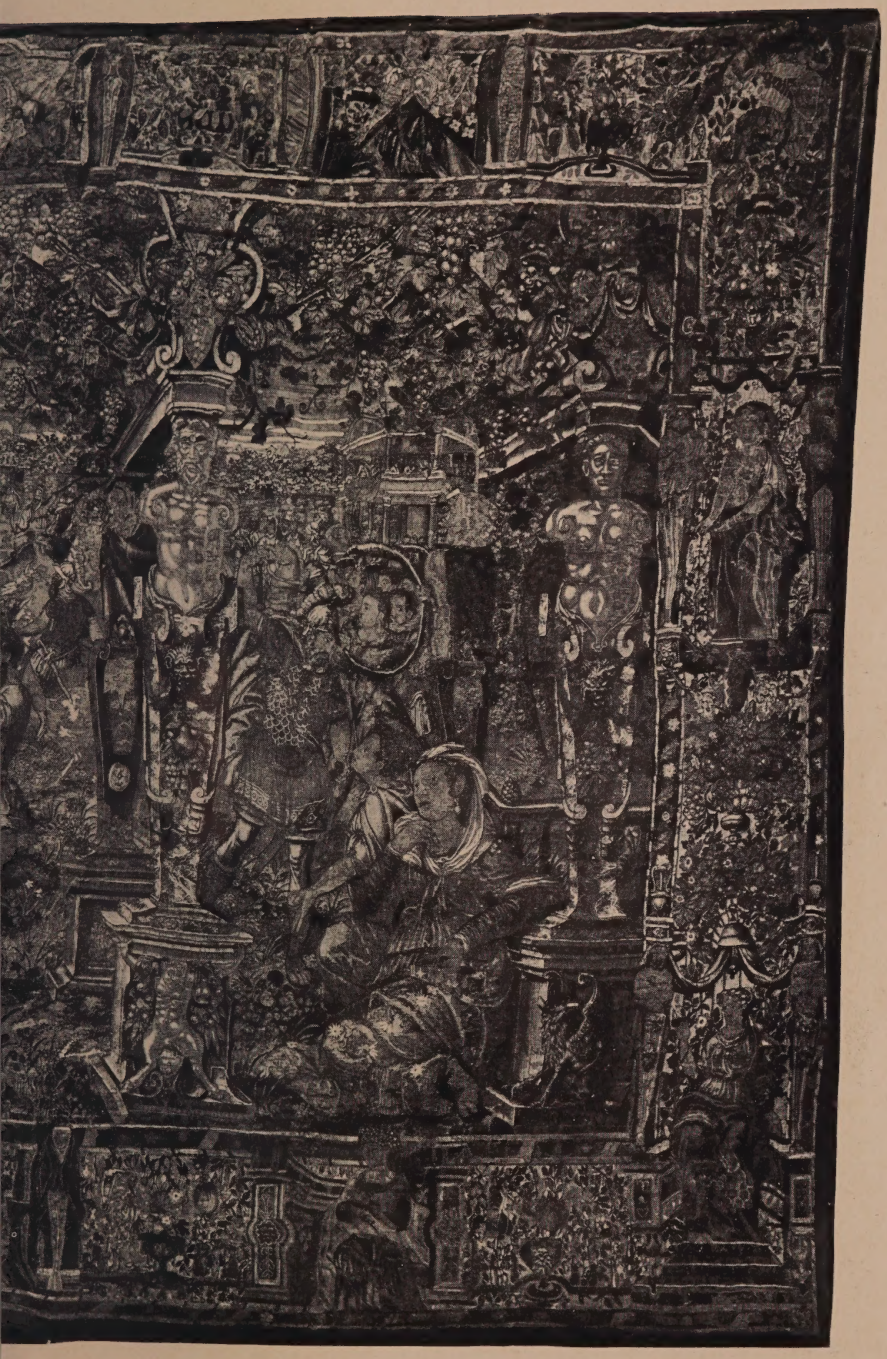
THIS magnificent piece shows an imposing arcade, through the three openings of which is visible an arena or tilting ground, enclosed at the back by a similar arcade that, however, is surmounted by three pavilions, filled with spectators.

The front arcade consists of three pointed arches of timber work, luxuriantly overgrown with vines and bunches of grapes, which are supported on eight caryatids set in pairs, back and front. The latter are composed alternately of male and female heads and torsos, springing from richly decorated marble pedestals, which rest on bases, sculptured in high relief with griffins and boy-satyrs, staggering under the weight of trophies of fruit.

Under the left arch, standing beside a lady, is a man in the costume of a Roman soldier, with a laurel wreath on his head. While she turns her gaze away, he is watching and applauding two men who are wrestling just beyond the centre arch—one in armor, the other in a close-fitting shirt, with a clasped belt of laurel leaves around his waist. Under the right arch a lady, with a white veil over her fair hair and clad in a pale-rose gown, sits looking toward the man on the left with an expression of anxiety, while beside her kneels another woman, with both



No. 404. Flemish



ENAISSANCE TAPESTRY

hands extended, as she intently watches the wrestlers. A soldier in armor and plumed helmet is bending down to speak to her. Behind him appear the head and shoulders of a man blowing a Roman *cornu*. Two other horn-players face him on the left of the scene, and beyond this plane of the composition are two bodies of foot and horse soldiers charging each other, while at the extreme rear is a line of standing spectators.

Corresponding with the magnificence of the field is the sumptuous elaboration of the border, while its details supply a commentary to the main subject, for they suggest the futility as well as the glory of ambition. Thus, although the figure in the right lower corner holds a crown, there is a skull in the lap of the one opposite. Above her is another woman with an hour-glass, while opposite to her, on the right, a woman with enticing smile is inviting all and sundry toward a sarcophagus, which is seen in part on end, with the lid off. Above these figures in the top corners, couched amid flowers and fruits, are youths playing on pan-pipes and zither; and in the panels of the top border women are waiting amid flowers, while down below are two others, enthroned; one, apparently holding an infant in swaddling clothes, typical, perhaps, of domestic love, as the other may be of love unregulated. The central panel at the top bears a coat-of-arms with a gold crown on blue ground, while the corresponding one at bottom exhibits an unkempt-looking man, reclining with his hand upon a pitcher, from which water flows. Possibly he symbolizes the origin of life; at any rate, he is flanked, as are the panels in the top border, by emblems of death—faces of hideous aspect, and bodies wrapped in various kinds of shroud, or showing shrunk against their burial cloaks. *Vanitas vanitatum!*

Height, 13 *feet* 8 *inches; width,* 19 *feet* 2 *inches.*

BEAUTIFUL OLD TEXTILES AND EMBROIDERIES

THURSDAY 405—TWO SMALL PANELS.

Spanish Renaissance. Old Genoese red velvet, ornamented with scroll designs in metal cord and gold silk appliqué.

do. 406—OLD GENOESE RUBY RED VELVET.

Spanish Renaissance. Scroll and arch design in gold metal threads.

Thursday 407—Two Small Panels.

Spanish Renaissance. Ruby red velvet, with lily and scroll designs in gold metal cord and yellow and blue silk appliqué.

do. 408—Antique English Royal Despatch Bag.

Eighteenth century. The front of blue cloth, with monogram and crown worked in relief in gold and silver threads and silk, and bound with wide silver thread galloon. Leather pocket and back.

do. 409—Italian Bordure.

Seventeenth century. White silk, with tulips, lilies, carnations and other sacred flowers, and bold scroll designs embroidered in various colors of silk and metal threads.

Length, 10 *feet; width,* 10 *inches.*

do. 410—Fine Old Jardinière Velvet.

Louis Treize. Covering for four chair seats. Design of sacred flowers in beautiful tones.

do. 411—Beautiful Table Cover.

Louis Quatorze. Fine old jardinière velvet. Design of tulips and scrolls in emerald green and rose pink on a cloth of gold ground. Finished with fine old silver thread lace.

Length, 3 *feet* 7 *inches; width,* 3 *feet* 2 *inches.*

do. 412—Portuguese Border.

Sixteenth century. Six Vandyke points in old Genoese red velvet and gold thread, galloon and fringe.

do. 413—Long Narrow Border.

Italian brocatel. Vandyke design. Yellow silk damask, with flowers and fruits brocaded in red; scalloped edge finished with fringe and tassels.

Length, 14 *feet* 4 *inches; width,* 9 *inches.*

Prospective Buyers will please read Special Notice heading Page 1.

Thursday 414—Italian Embroidered Table Cover.

Empire period. Salmon pink satin; sunburst in centre and corner ornaments of floral sprays in silver thread needlework. Finished with fine old silver lace.

Length, 4 feet 9 inches; width, 3 feet 1 inch.

do. 415—Dalmatic.

Italian Renaissance. In blue and gold satin damask, of scroll and floral design, trimmed with bands of golden yellow and ivory white silk brocade. Finished with fringe.

do. 416—Beautiful Cope.

Spanish Gothic. Fine old Genoese red velvet, with wide border at top and hood of red and gold silk brocatelle of the fifteenth century of floral and scroll pattern.

do. 417—Grand Ecclesiastical Banner.

Spanish Renaissance. Old Genoese ruby red velvet; elaborately and artistically embellished. The centre panel, which is of fine needle painting executed in low tones of silks and metal thread, represents an equestrian figure of a crusader. This is surrounded by sacred flowers and bold foliations, and surmounted by a crown worked in high relief in silver and gold threads. In the lower corners are vases of lilies and carnations, and in the upper corners a crescent and sunburst of similar workmanship, and on the outer border is the following inscription: Õ*ZE*VI*DA. AVE MARIA SIN*PE*CA*Do. Finished with wide silver galloon.

Length, 6 feet; width, 3 feet 5 inches.

do. 418—Beautiful Table Cover.

Made of Venetian sixteenth-century Scutari, which is of satin and silver thread brocade, with floral and other patterns in raised velvet of ruby red and emerald green color. Finished on corners with large tassels, and lined with figured red silk damask.

Length, 4 feet 4 inches; width, 2 feet.

Prospective Buyers will please read Special Notice heading Page 1.

THURSDAY 419—PERSIAN VELVET PANEL.

Sixteenth century. Blue silk and gold thread ground, with floral and scroll designs in raised velvet.

Length, 3 feet 10 inches; width, 2 feet.

do. 420—OLD ITALIAN GOTHIC VELVET PANEL.

Fifteenth century. Red ground, with bold floral and foliated designs, brocaded in gold threads.

Length, 3 feet 5 inches; width, 1 foot 11 inches.

do. 421—ITALIAN BROCADE BORDURE.

Louis Fifteenth period. Floral sprays brocaded in low tones of silks and silver threads on a cream white silk ground. Finished with gold galloon and deep fringe.

Length, 5 feet 2 inches; width, 16 inches.

do. 422—ITALIAN BORDURE.

Empire period. Blue satin ground, with horizontal stripes in yellow, ivory-white and brown. Finished with braid and yellow fringe.

Length, 19 feet 6 inches; width, 9 inches.

do. 423—VELVET PANEL.

Italian. Fifteenth century. Raised green velvet ground, with bold flowers; woven in gold threads and scroll designs in red.

Length, 2 feet 9 inches; width, 26 inches.

do. 424—BLACK VELVET TABLE COVER.

Italian. Sixteenth century. Bold floral sprays, worked in various colors of chenille. Finished with fringe.

Length, 4 feet 6 inches; width, 2 feet 6 inches.

do. 425—TABLE COVER.

Italian Renaissance. Design of vases of flowers; clusters of pomegranates and foliations in relief in emerald green velvet on a yellow satin ground.

Length, 3 feet 10 inches; width, 3 feet 3 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Thursday 426—Beautiful Jardinière Velvet Table Cover.

Louis Quinze period. Vase of flowers, floral sprays and foliations in green, red and écru, cut and uncut velvet, on a cloth-of-gold ground. Finished with gold thread lace.

Length, 3 feet 7 inches; width, 2 feet 7 inches.

do. 427—Silk and Velvet Scutari.

Seventeenth century. Blue ground, with floral patterns and foliations, brocaded in relief in red and green velvet.

Length, 5 feet 4 incches; width, 3 feet 10 inches.

do. 428—Beautiful Venetian Velvet Panel.

Sixteenth century. Semi-Oriental design. The ground is of cream white satin, with palmette-shaped medallions of carnations, tulips and foliations in raised velvet of ruby red and olive green colors.

Length, 5 feet 10 inches; width, 4 feet.

do. 429—Beautiful Venetian Velvet Panel.

Sixteenth century. Semi-Oriental design. On a cloth-of-gold and silver ground are various palmette-shaped panels, containing carnations, tulips and foliations, and border designs in ruby red raised velvet. A wide border of panel and flower designs of harmonious workmanship completes the embellishment.

Length, 5 feet 10 inches; width, 4 feet 2 inches.

do. 430—Broussa Velvet Panel.

Sixteenth century. Golden yellow ground, with bold floral medallions and scroll designs in raised red velvet.

Length, 4 feet 8 inches; width, 3 feet 8 inches.

do. 431—Genoese Velvet Table Cover.

Sixteenth century. Ruby red ground, with embossed conventional patterns and scroll designs. Finished with gold galloon.

Length, 5 feet 2 inches; width, 4 feet 1 inch.

THURSDAY 432—GENOESE VELVET BORDURE.

Sixteenth century. Renaissance design. Golden yellow ground, with vases of flowers, archaic birds and bold foliations in raised emerald green velvet. Finished with silk braid and gold metal and silk fringe.

Length, 8 feet 2 inches; width, 1 foot 9 inches.

do. 433—TWO GENOESE VELVET BORDURES.

Renaissance design. Bold foliated scrolls in raised emerald green velvet on a golden yellow silk ground.

Length, 8 feet 4 inches; width, 9 inches.

do. 434—GENOESE VELVET BORDER.

Renaissance design. Bold leafy scrolls in raised green velvet on a golden yellow satin ground.

Length, 6 feet 4 inches; width, 9 inches.

do. 435—GENOESE VELVET BORDER.

Renaissance design. Bold foliated scrolls and floral patterns in ruby red raised velvet on cloth-of-gold ground. Finished with metal and silk fringe.

do. 436—ITALIAN RENAISSANCE BORDER.

White satin ground, with passion flowers and bold scroll designs, appliqué in Genoese red velvet and yellow and green satin. Lined with red silk.

do. 437—OLD SPANISH VELVET.

Bold floral patterns in raised olive color on an olive ground.

Length, 9 feet 2 inches; width, 3 feet 6 inches.

do. 438—OLD BOKHARA VELVET PRAYER RUG.

Ruby red ground with diamond-shaped panels and harmonious borders in blue, green, écru and other colors, finished with deep silk fringe. Lined with yellow silk damask.

Length, 5 feet 4 inches; width, 3 feet 6 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Thursday 439—Japanese Priest's Robe.

Silk brocade, of cloud and scroll designs on a cream white ground. Inserted panels of red and gold.

do. 440—Japanese Priest's Robe.

Pineapple silk, with floral design brocaded in brilliant colors of silk.

do. 441—Japanese Priest's Robe.

Silk brocade. Conventional floral patterns and cloud forms in delicate colors on a silver gray ground.

do. 442—Lambrequin.

French Louis Seize brocade. Sprays of flowers and lace patterns, brocaded in delicate colors on a silver gray ground with blue stripes.

Length, 8 feet 2 inches; width, 2 feet 9 inches.

do. 443—Venetian Brocade.

Louis Treize design. Floral sprays woven in brilliant colors on a blue grosgrain ground.

Length, 6 feet; width, 5 feet.

do. 444—Italian Brocade Table Scarf.

Louis Quinze design. Floral bouquets woven in delicate colors and silver threads on a cream white ground. Edged with metal fringe.

Length, 7 feet 6 inches; width, 17 inches.

do. 445—Broussa Border.

Empire period. Buff-color ground, with floral festoons and medallions woven in blue.

Length, 6 feet 7 inches; width, 15 inches.

do. 446—Rich Silk Brocade Coverlet.

Empire period. Clusters of fruits and floral sprays, brocaded in bright colors on a yellow grosgrain ground.

Length, 6 feet 9 inches; width, 6 feet 2 inches.

THURSDAY 447—RICH COVERLET.

Old Italian silk brocade. Louis Fifteenth period. Floral sprays and lace pattern scrolls, woven in colored silks and gold thread on a pale blue grosgrain ground.

Length, 6 feet 6 inches; width, 6 feet 6 inches.

do. 448—RICH TABLE COVER.

Old Venetian silk and gold thread brocade. Louis Treize design, on cream-white satin ground. Finished with gold galloon and lined with pink silk.

Length, 3 feet 6 inches; width, 3 feet 5 inches.

do. 449—OLD ITALIAN BROCADE.

Louis Quinze period. Floral and lace patterns, woven in delicate colors and metal threads on a pale blue ground.

Length, 6 feet; width, 3 feet 4 inches.

do. 450—TAPESTRY PANEL.

Flemish Renaissance. Woven in fine tones.

Length, 29 inches; width, 18 inches.

do. 451—TAPESTRY BORDER.

Flemish Renaissance. Cupids, flowers and fruits, woven in very fine tones.

Length, 5 feet 4 inches; width, 13 inches.

do. 452—LARGE COVERLET.

Spanish. Yellow satin damask of bold floral and scroll design.

Length, 7 feet 2 inches; width, 6 feet 7 inches.

do. 453—OLD CHINESE HANGING.

Cream white satin, elaborately embellished with Chinese figures, birds and flowers in silk needlework. Finished with fringe and lined.

Length, 6 feet 7 inches; width, 4 feet 8 inches.

Thursday 454—Coverlet.

Spanish. Lemon yellow damask; bold floral bouquets and foliations in satin finish on a grosgrain ground. Bound with blue silk.

Length, 8 feet 4 inches; width, 7 feet 8 inches.

do. 455—Valance.

Spanish. Yellow damask; bold floral and leafy scroll designs, in satin finish on a grosgrain ground. Lower border of gold thread deep fringe.

Length, 6 feet 11 inches; width, 4 feet 2 inches.

do. 456—Valance.

Spanish. Yellow silk damask. To match the preceding.

Length, 8 feet 4 inches; width, 4 feet 2 inches.

do. 457—Fine Old Coverlet.

Italian. Empire period. Apricot velvet of rare quality.

Length, 7 feet 10 inches; width, 6 feet 1 inch.

do. 458—Fine Old Portière.

Sixteenth century Genoese silk velvet of turquoise blue color.

Length, 9 feet 4 inches; width, 9 feet 6 inches.

do. 459—Old Genoese Red Velvet.

Sixteenth century. Very fine quality.

Two lengths, measuring 19 yards.

do. 460—Spanish Velvet Hanging.

Sixteenth century. Panels of figured red velvet; bound with gold galloon.

Length, 7 feet 3 inches; width, 6 feet 10 inches.

do. 461—Elegant Portière.

Italian. Louis Treize design. Bold floral and leafy scroll designs, in ruby red cut and uncut velvet on a cloth of silver ground. Finished with deep silk fringe and lined with figured red silk damask.

Length, 8 feet 4 inches; width, 5 feet 3 inches.

Thursday 462—Elegant Portière.

Italian. Emerald green Genoese velvet, with an elaborate embellishment of baskets of flowers, parrots and bold leafy scrolls, executed in silk needlework, appliqué and insertions. Finished with silk braid and deep fringe and lined with silk damask.

Length, 8 feet 5 inches; width, 4 feet 3 inches.

do. 463—Two Lenths Old Brocatelle.

Italian Renaissance. Bold floral and foliated pattern, in wine-red on a golden brown ground.

Length, 9 feet; width, 2 feet—each.

do. 464—Senna Kelim Rug.

Eighteenth century. Very fine weave. Ivory white centre panel, covered with floral sprays in delicate colors. Field of green, with an elaborate floral embellishment and a series of borders of yellow and ivory white of harmonious designs.

Length, 6 feet 10 inches; width, 4 feet 2 inches.

do. 465—Fine Old French Silk and Wool Brocade.

Empire period. Ivory white grosgrain ground, with detached flowers; in silver white and satin finish.

Length, 12 feet; width, 3 feet 2 inches.

do. 466—Lace Coverlet.

Conventional flower pattern.

Length, 7 feet 10 inches; width, 6 feet 5 inches.

do. 467—Lace Bordure.

To correspond with the preceding.

Length, 24 feet 8 inches; width, 8 inches.

do. 468—Spanish Gothic Valance.

Linen, with alternating stripes of Salamanca filet lace of archaic designs, enhanced by needlework of brown and blue silk. Finished with linen fringe.

Length, 7 feet 8 inches; width, 2 feet 10 inches.

Prospective Buyers will please read Special Notice heading Page 1.

West Bedroom, Second Floor

THURSDAY 469—SPANISH GOTHIC FILET LACE VALANCE.

Bold floral and leafy scroll designs; finished with deep fringe.

Length, 12 feet 6 inches; width, 2 feet 3 inches.

do. 470—SPANISH GOTHIC FILET LACE VALANCE.

Design of archaic animals, detached flowers and diamond shape panels.

Length, 7 feet 10 inches; width, 2 feet.

do. 471—TWO PAIRS DOOR CURTAINS.

Red silk damask. Cornucopia and bold floriated design, finished with braid and fringe; lined and interlined. Complete with lambrequins and heavy silk cords and tassels.

Length, 10 feet 9 inches; width, 9 feet 4 inches—each pair.

SOUTHWEST BEDROOM: SECOND FLOOR

WEDNESDAY 472—ANTIQUE ITALIAN BOOKSTAND.

Carved and gilded wood, scroll and leaf design.

do. 473—PAIR ANTIQUE BRASS ANDIRONS.

Fluted urn design, with borders of grotesque heads; wrought iron volute bases.

Height, 21 inches.

FRIDAY 474—LOUIS XV. TABOURET.

Carved and gilded wood. Rosette block corners and fluted round legs with acanthus decoration round top and base.

do. 475—TWO CARVED AND GILDED WOOD TABOURETS.

Old Italian. Panelled bed, with rosette block corners; winged legs and hoof feet. Tops upholstered in crimson satin damask and finished in gold galloon.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Friday 476—White Mahogany May Pole Fire Screen.

Baluster shaft and three scroll supports resting on triangular base. Sliding panel filled with sun-pleated rose color China silk under glass. Backed with painted velvet.

do. 477—Louis XV. Two-fold Screen.

Carved and gilded wood in scroll outlines, with shell and leaf decoration. Panels filled with French silk brocade in large flower and feather pattern.

Height, 40½ inches.

do. 478—Antique Satin Wood Work Table.

Adams design. With inlaid mahogany outlines; hinged lid enclosing fitted compartments. Sliding work-bag covered with pleated rose China silk.

do. 479—French Walnut and Violet Wood Table.

Oval form. With shelf, drawer and sliding tray, inlaid all over with fine diamond-shaped pattern, slender curved French legs and brass rim and feet.

do. 480—Inlaid Violet Wood Cabinet Desk.

Lower section enclosed by double tambour shutter; drop front above, with flower spray medallions in French cabinet woods; heavy French brass mountings in open leaf and scroll design. Brocatelle marble top.

Height, 4 feet 9 inches; width, 30 inches.

do. 481—Antique Venetian Straight Chair.

Carved and painted wood; high posts surmounted by carved acanthus. Rails and braces in scroll outlines, decorated with shield and anthemion design. Seat upholstered in old silk brocade.

do. 482—Louis XV. Arm-chair.

Carved and gilded wood. Grooved frame, with decoration of floral sprays in relief; curved arm rests, posts and legs. Split rattan seat and back panel.

Friday 483—Louis XV. Arm-chair.

Carved and gilded wood. Laurel leaf border on frame; curved back and tapering round posts and legs. Upholstered in old French brocaded silk of floral pattern.

do. 484—Louis XV. Arm-chair.

Carved and gilded wood. Curved back and sides; grooved frame, with decoration of floral sprays in relief. Upholstered in antique blue silk velvet and finished with gold galloon. Has loose cushion.

do. 485—Louis XV. Small Commode.

Inlaid panels framed in fret borders, of light and dark woods; ormolu handles; plates and mountings in oval medallion; bow-knot, laurel leaf and acanthus designs. Languedoc marble top, with brass rim and pierced gallery.

Height, 31 *inches; width,* 2 *feet.*

do. 485a—Louis XV. Console Table.

Carved and gilded wood. Four curved legs, with acanthus decoration in high relief and volute scroll tops. Lambrequin on front in open design of woman's head, leaf scrolls and floral festoons.

Height, 35 *inches; width,* 3 *feet* 6 *inches.*

do. 486—Louis XV. Marquetrie Bureau.

In serpentine outlines; rosewood frame with violet wood panels on draw faces and ends, decorated with large floral sprays in French cabinet woods. Has two large and three small drawers, with chiselled French brass knobs with open filigree plates; heavy leaf shape and scroll mounts on corner post. Languedoc marble top.

Height, 34 *inches; length,* 4 *feet* 3 *inches.*

do. 487—Louis XV. Commode.

Inlaid French walnut and violet wood in serpentine outline. French brass knobs with rosette plates; shield shape escutcheons and open shell and scroll mounts on corner posts. Languedoc marble top.

Height, 34 *inches; length,* 30 *inches.*

FRIDAY 488—LOUIS XV. BUREAU.

Inlaid violet wood and mahogany. Bow-shaped front chiselled brass plates; handle and mountings in open scroll and flower pattern. Has two large and two small drawers. Dark gray marble top.

Height, 31 *inches; length,* 51 *inches.*

SATURDAY 489—BEDSTEAD.

Antique carved and gilded wood head post and foot; tapering baluster post, with fluted spirals, lattice and acanthus bandings, surmounted by pointed urns. Massive volute feet, with acanthus decoration and spiral ribbon fret border. Has short canopy over head. Furnished with box spring curled hair mattress, a spread bolster roll back filling, canopy cover and valance of Marie Antoinette silk.

do. 490—CURTAIN FOR TWO WINDOWS.

Taffeta silk, with Marie Antoinette design of large baskets of flowers, garlands and doves in soft natural colors on an écru background. Lined with broché silk and finished with valances and loops to match.

FRIDAY 491—FRENCH PLATE MIRROR.

In antique carved and gilded wood frame of elaborate open rococo design. High open arch top framing bouquet of flowers.

Height, 4 *feet* 10 *inches; width,* 25 *inches.*

do. 492—FRENCH PLATE MIRROR.

With arched top. Antique carved and gilded wood frame in Renaissance design, with scroll baskets of flowers, festoons of fruits, and mascaron. Man's head in full relief over centre, surmounted by anthemion.

Height, 5 *feet; width,* 3 *feet* 6 *inches.*

SATURDAY 493—MANTEL MIRROR.

Carved and gilded wood frame in elaborate open Renaissance design, with women's heads, baskets of flowers, scroll and drapery festoons in full relief.

Height, 5 *feet* 8 *inches; width,* 5 *feet* 6 *inches.*

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Friday 494—French Plate Mirror.

Carved and painted wood frame, surmounted by oval portrait medallion of "Mlle. Mailard," in gilded carved frame, surrounded by laurel garlands.

Height, 24 inches; width, 16 inches.

do. 495—Carved and Gilded Wood Lunette Panel.

In elaborate rococo design of leaves, ribbons and scrolls.

Height, 32 inches; length, 4 feet 10 inches.

Saturday 496—Bevelled Plate Mirror.

Oak frame. (In bath-room.)

Height, 4 feet 5 inches; width, 16 inches.

do. 497—Bevelled Plate Mirror.

Nickel-plated frame. (In bath-room.)

Height, 24 inches; length, 4 feet 2 inches.

Thursday 497a—Antique Tapestry Panel.

Diana, with attendant maidens.

Length, 61 inches; width, 33 inches.

do. 498—Kirmanshah Rug.

Silky pile. All-over floral patterns in low tones on an old ivory field. Dark blue and rose color borders.

Length, 6 feet 7 inches; width, 4 feet 5 inches.

do. 499—Kirmanshah Rug.

Closely woven silky pile. Dark blue centre medallion and pale red corners on a gray green ground; all-over flower and bird decoration in low tones. Framed in a series of harmonious borders.

Length, 6 feet 7 inches; width, 4 feet 8 inches.

do. 500—Kirmanshah Rug.

Closely woven silky pile. Large medallion pattern in ivory and écru on an old rose red field; all-over fine floral pattern and borders in soft low tones.

Length, 15 feet; width, 10 feet.

THURSDAY 501—SHIRVAN RUG.

Blue ground, with conventional patterns in bright colors. (In bath-room.)

Length, 4 feet 11 inches; width, 3 feet 4 inches.

do. 502—DAGHESTAN RUG.

Diamond shape medallions in bright colors. (In bath-room.)

Length, 4 feet 6 inches; width, 3 feet 4 inches.

SATURDAY 503—CEILING ELECTRIC FIXTURE.

With Baccarat bead globe. (In bath-room.)

do. 504—TWO WALL ELECTRIC FIXTURES.

French brass. (In bath-room.)

do. 505—ADAMS MANTEL.

White marble. Square side pilasters and frieze inlaid with narrow stripes of dull Pompeian red marble. Carved acanthus capitals in low relief, surmounted by draped urn panel. Panel in centre representing a Grecian girl reading.

Height, 4 feet 8 inches; length, 6 feet 7 inches.

NORTHWEST BEDROOM: SECOND FLOOR

WEDNESDAY 506—PAIR ANTIQUE RUSSIAN BRASS JEWISH CANDLESTICKS.

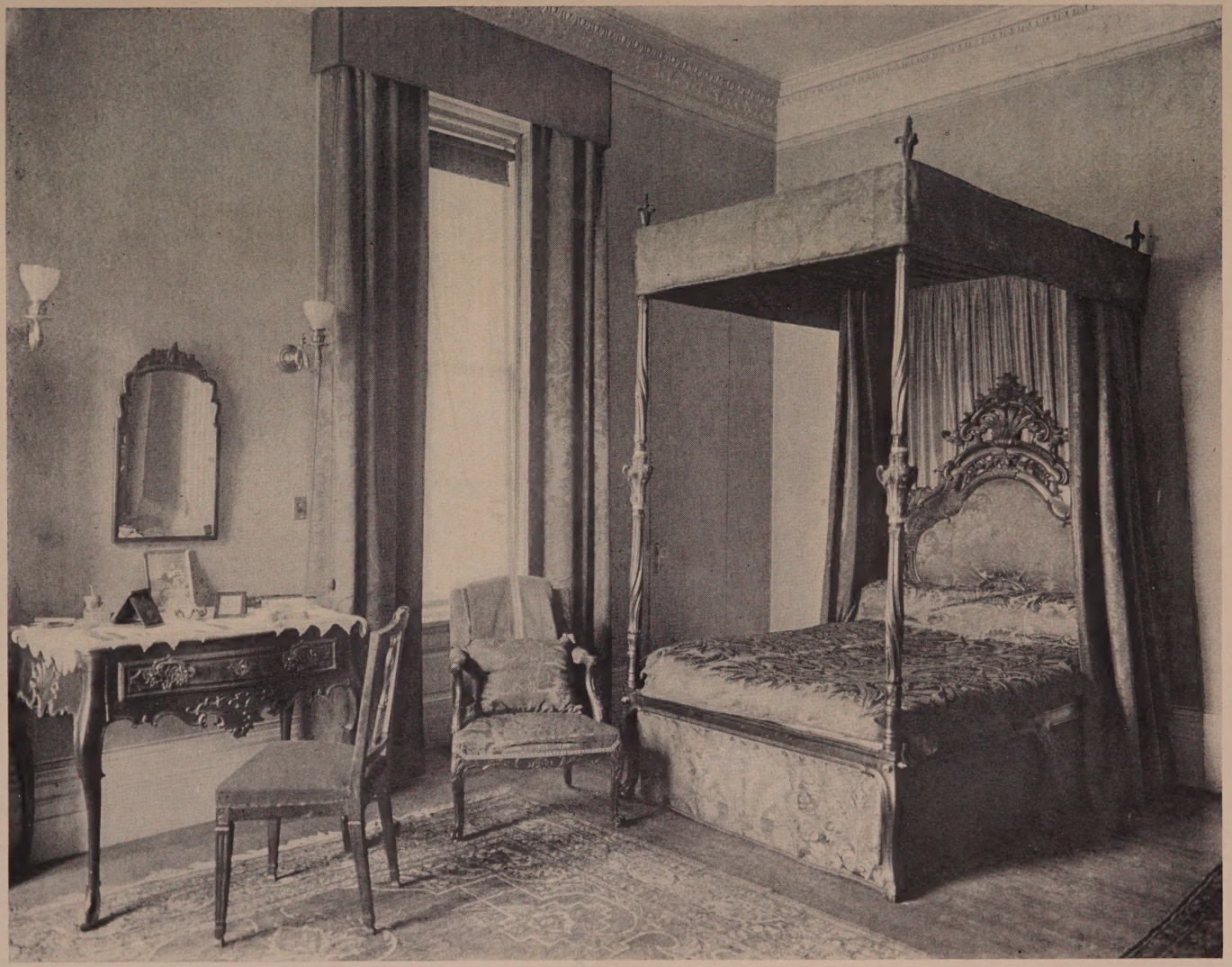
Seven branches each.

do. 507—ANTIQUE CLOCK.

In serpentine outline. Case covered with red lacquer and painted floral decoration. Mountings of ormolu in design of trophies, laurel branches, scroll and a draped urn. Top surmounted by a small urn.

Height, 27 inches; width, 15 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.



Northwest Bedroom, Second Floor

FRIDAY 508—ANTIQUE CARVED WALNUT TABOURET.

Cabriole legs, with oak leaves and acanthus decoration and claw and ball feet. Top upholstered in crimson satin stripe moiré, finished with corded silk guimpe.

do. 509—ANTIQUE CORNER CHAIR.

Carved French walnut, in serpentine outline; volute top-rail; three turned posts, two pierced urn-shaped splats, curved legs, claw and ball feet and turned X brace.

do. 510—DOWN PILLOW.

Covered to match the preceding corner chair.

do. 511—ANTIQUE LOW OPEN ARM-CHAIR.

Carved walnut. Scroll and acanthus leaf decoration, curved post and legs and volute feet. Upholstered in crimson satin stripe moiré.

do. 512—WINGED ARM-CHAIR.

Carved French walnut. High arched back, deep sides and roll arm; cabriole front legs, with acanthus decoration and claw and ball feet. Upholstered in antique crimson Genoese silk velvet and with loose cushion.

do. 513—ANTIQUE FRENCH ARM-CHAIR, WITH EARS.

Carved walnut. Rococo scroll borders in high relief; volute front post and curved legs. Upholstered in crimson satin damask.

do. 514—ANTIQUE ENGLISH MAHOGANY FOLDING TABLE.

Cabriole front legs, with shell and acanthus carving on knee. Claw and ball feet.

FRIDAY 515—ANTIQUE CARVED WALNUT DRESSING TABLE.

In serpentine outline. Scroll border and centre ornament on bed, with fan on either side. One panel drawer framed in wide mouldings. French curved legs. Original heavy brass handles on pierced plates of scroll, grape and leaf design.

Height, 33 inches; length, 38 inches.

do. 516—ANTIQUE CARVED MAHOGANY CHEST OF DRAWERS.

Louis XV. period. In serpentine outline. Rococo shell scroll and lattice decoration on corners. Claw and ball feet. Original mountings of filigree brass.

Height, 3 feet; width, 4 feet 1 inch.

do. 517—ANTIQUE GIRANDOLE.

With convex mirror, carved and gilded wood box frame, surmounted by rocks, spread eagle and acanthus sprays. Curved candle bracket on either side.

Length, 3 feet 6 inches.

SATURDAY 518—FRENCH PLATE MIRROR.

Antique carved and gilded wood frame, resting on grotesque griffins, with pendant mascaron and leaf ornaments. Corner surmounted by Renaissance decoration of figures and foliated scrolls. Vase of flowers in centre and winged figures on either side.

Height, 6 feet 6 inches; width, 34 inches.

do. 519—ANTIQUE MIRROR.

Carved and gilded wood frame, in spiral ribbon decoration, surmounted by pedestal, with vase of flowers and foliated scrolls. Cornucopia feet, with bow-knot and laurel festoons between.

Height, 6 feet 9 inches; width, 3 feet 3 inches.

do. 520—BEAUTIFUL LOUIS XV. TRAVELLING BED.

Of rosewood; artistically carved. With high posts, arched headboard, with elaborate open flower and scroll panels and borders. Centre panel in curving outline, filled with crimson satin damask.

Spiral fluted baluster posts, with vase in centre. Leaf and scroll borders surmounted by a bouquet of flowers. Six cabriole legs. Claw and ball feet. Fitted with solid silver attachments for taking apart and erecting. Furnished with box spring, curled hair mattress and antique crimson satin spread, valance and canopy curtains.

SATURDAY 521—CURTAINS FOR THREE WINDOWS.

Crimson satin damask. Finished with gold and silk thread galloon. Lined with crimson satin.

THURSDAY 522—KIRMANSHAH RUG.

Closely woven silky pile. Deep rose-color field and borders, with dark blue centre medallion and pale olive color corners. Large floral pattern in low tones.

Length, 12 feet; width, 9 feet.

do. 523—KIRMANSHAH RUG.

Closely woven silky pile. Crimson field and borders, with all-over floral pattern, with vase and small medallion in centre. All in harmonious coloring.

Length, 7 feet; width, 4 feet 2 inches.

do. 524—DAGHESTAN RUG.

Serrated diamond pattern, with borders of stripe and floral design. (In bathroom.)

Length, 6 feet; width, 3 feet 5 inches.

WEDNESDAY 525—BEVELLED FRENCH PLATE MIRROR.

Nickel-plated frame. (In bathroom.)

Height, 23 inches; length, 28 inches.

SATURDAY 526—ANTIQUE THREE-BRANCH CEILING ELECTRIC FIXTURE.

Acanthus leaf and scroll design. Fitted with three small Baccarat bead globes.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

SATURDAY 527—FOUR SINGLE WALL ELECTRIC FIXTURES.

French brass. Circular shape plate, and scroll branch and calyx cup.

do. 528—SILVER ELECTRIC CEILING LIGHT.

With Baccarat bead globe. (In bathroom.)

do. 529—TWO SILVER WALL ELECTRIC FIXTURES.

With fluted glass shades. (In bathroom.)

WEDNESDAY 530—PAIR ANTIQUE BRASS ANDIRONS.

Baluster shaft. Urn and ball top.

do. 531—ANTIQUE BRASS FIRE SET.

Comprising a stand, with dome-shaped top, lions' heads medallions in scroll framing, and surmounted by pierced and fluted acorns. Furnished with shovel, poker, hearth brush and hammered brass bellows.

SATURDAY 532—ANTIQUE CARVED ITALIAN MARBLE MANTEL.

Supported at either side by figure of woman carrying flaming urn. The panel frieze is ornamented with mythological group in centre, and crossed cornucopias of flowers on either side, and the end brackets are of elaborate acanthus designs. The entire decoration is in high or full relief.

Height, 4 feet 6 inches; length, 6 feet 10 inches.

EXTENSION BEDROOM: SECOND FLOOR NORTH

WEDNESDAY 533—JAPANESE BRONZE VASE.

Low circular shape, on five feet. Swinging carp. Skilfully executed in relief casting. Coated with a fine patina.

Height, 4½ inches; diameter, 10 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Wednesday 534—Japanese Bronze Vase.

Oviform, with wide flange. Wave designs in relief casting and a decoration to represent running glaze.

Height, 11 *inches; diameter,* 14 *inches.*

Friday 535—Small Work Table.

With hinged top. Mahogany and satinwood. Inlaid ornamentation and chiselled brass rim.

do. 536—Small Square Mahogany Table.

Inlaid with satinwood lines. Has drawer.

do. 537—Mahogany Arm-chair.

In Dutch design. High back, pierced oval splat, cabriole legs and double paw feet. Inlaid white mahogany, oval medallions and outlines. Seat upholstered in rose color satin damask.

do. 538—Mahogany Straight Chair.

To match the preceding arm-chair.

do. 539—Cheval Glass.

Mahogany. With floral designs and foliated scrolls, inlaid in satinwood.

do. 540—Antique Mahogany Folding Table.

Chippendale. With large drawer, framed in narrow moulding. Carved legs (one swinging), with open scroll brackets and vase-shaped feet. Handles and plates of filigree brass.

541—Satinwood Dressing Table.

Adams style. Painted decoration of classical figures, floral festoons and cornucopias.

Height, 5 *feet* 10 *inches; width,* 4 *feet* 2 *inches.*

Prospective Buyers will please read Special Notice heading Page 1.

FRIDAY 542—ANTIQUE SATINWOOD BOOK-CASE.

With inlaid mahogany borders. Pointed arch top, with double lattice glass doors enclosing two plate-glass shelves.

Height, 6 feet; width, 26 inches.

do. 543—CHEST OF DRAWERS.

White mahogany. In Adams style. Inlaid with dark mahogany, and decorated with finely painted medallions of classical subjects. Bronze swinging handles, with plates of medallion heads.

SATURDAY 544—WHITE MAHOGANY BEDSTEAD.

Adams design. Panel in headboard of split rattan, and double-caned panel in footboard. Each with a painted medallion of classical figures. Further embellishments consist of floral festoons, bow-knots and pendants, finely painted in colors. Furnished with box-spring and curled hair mattress.

WEDNESDAY 545—IRON FIRE SET.

Tongs, poker and hearth brush, and steel coal tongs.

do. 546—ANTIQUE IRON ANDIRONS.

With ball-shaped tops.

EXTENSION BEDROOM: SECOND FLOOR NORTH

SATURDAY 547—ANTIQUE CARVED ITALIAN MARBLE MANTEL.

Frieze in three panels. Decorated with groups of cherubs representing "Vintage Festival" in centre, with "The Return from the Hunt" and "The School" on either side. Square side columns decorated with animal grotesque, vases and foliated scrolls in Renaissance treatment, with mythological figures and urns of fruit on capitals, all in high relief.

Height, 3 feet 7 inches; width, 4 feet 11 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

THURSDAY 548—LARGE KIRMANSHAH RUG.

Closely woven silky pile. All-over "Tree of Life" and flower pattern in rose, pale blue and light brown, with dark blue outlines on an ivory color field. In the centre and corners oval medallions, and in rose color panels Persian inscriptions, the whole framed in a series of harmonious borders.

Length, 15 feet 6 inches; width, 10 feet 10 inches.

do. 549—KOZAK RUG.

Medallion pattern. Conventional borders in dark colors and white. (In bathroom.)

Length, 3 feet 8 inches; width, 2 feet 4 inches.

FRIDAY 550—BEVELLED FRENCH PLATE MIRROR.

Nickel-plated frame. (In bathroom.)

Height, 21 inches; length, 35 inches.

NORTHEAST BEDROOM: SECOND FLOOR

do. 551—BOOKSTAND.

Mahogany and marqueterie. Gilt brass mounts and handles.

do. 552—MAHOGANY TABLE, WITH SHELF.

Slender legs and spindle braces. Brass feet.

do. 553—MAHOGANY ARM-CHAIR.

Antique shape. Seat and back upholstered in figured red velours.

do. 554—ANTIQUE MAHOGANY TABLE.

With two drop leaves. Elaborately carved pedestal support and legs, and claw feet.

SATURDAY 555—OVAL MIRROR.

Carved and gilded wood frame.

SATURDAY 556—MARQUETERIE CORNER CABINET.

Kettle shape base, with double doors and double cupboard top. Elaborate all-over decoration of urns of flowers, cherubs and scrolls. Ormolu gilt mountings.

Height, 7 feet 6 inches; width, 3 feet 3 inches.

do. 557—ANTIQUE MAHOGANY SECRETARY BOOK-CASE.

Chippendale. Glass doors in top section and enclosed cupboard in base.

Height, 6 feet; width, 3 feet 3 inches.

do. 558—ANTIQUE MAHOGANY FIELD BED.

Baluster post and legs. Canopy frame in curved outlines, surmounted by a flaming urn. Furnished with box-spring and curled hair mattress.

WEDNESDAY 559—PAIR ANTIQUE ANDIRONS.

With copper baluster shaft and ball top. Wrought iron base and volute feet.

SATURDAY 560—COLONIAL CARVED WOOD MANTEL.

Decorated with baskets and cornucopia of fruit and flowers, bow-knots, bell-flower festoons and urns. Painted white.

Height, 5 feet; length, 6 feet 7 inches.

THURSDAY 561—ANTIQUE GHIORDES PRAYER RUG.

Mosque window centre and floral borders in low tones, olive and brown predominating.

Length, 5 feet 8 inches; width, 4 feet

do. 562—KOULA RUG.

With star shape centre. Hook and diagonal stripe borders in low tones, red and pale blue predominating.

Length, 4 feet 10 inches; width, 3 feet 3 inches.

do. 563—ANTIQUE GHIORDES PRAYER RUG.

Ivory white centre. Leaf patterns. Flowers and stripe borders in light colors, red and yellow predominating.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

THURSDAY **564**—ANTIQUE GHIORDES PRAYER RUG.

Mosque window panel. Wide and narrow on a sage green ground. Borders in conventional patterns in soft colors, red and olive predominating.

Length, 7 feet; width, 4 feet 6 inches.

SATURDAY **565**—FIVE SINGLE WALL ELECTRIC FIXTURES.

French brass. Scroll branch and calyx cup. Fitted with fluted glass shades.

do. **566**—TWO-BRANCH DRESSING-TABLE FIXTURES.

To match the preceding.

SECOND FLOOR HALL

FRIDAY **567**—GOTHIC WALL CABINET.

Carved walnut and oak. Two doors, with open panels in pointed arch design, with flower fillings and coat-of-arms in centre, open leaf and point gallery round top and open arch lambrequin round head. Iron drop handles in design of anchor and man's head.

Height, 3 feet 2 inches; width, 26 inches.

do. **568**—FOUR ANTIQUE FRENCH ARM-CHAIRS.

Carved and gilded wood. Square backs with laurel leaf and berry frame; flat arm-rest with papyrus caps and rosette ends resting on draped woman's head. Seat and backs upholstered in crimson and gold stripe satin.

do. **569**—ITALIAN RENAISSANCE SETTEE.

Carved and gilded wood, with ends in design of swan drinking from cup held by kneeling cherub. Lion legs and paw feet. Seat and back upholstered in old crimson silk damask and finished in gold galloon.

FRIDAY 570—ANTIQUE CARVED OAK CABINET.

Cupboard base and panelled doors and ends. Decorated with anthemion and acanthus scroll design. Recess cupboard top, with panelled door decorated with cherub, foliated scrolls and animal grotesque. Side panels decorated to match.

Height, 6 feet 6 inches; width, 33 inches.

SATURDAY 571—MAHOGANY CABINET.

Upper section enclosed in glass. Six large and small drawers and enclosure in base.

Height, 6 feet 1 inch; width, 4 feet 1 inch.

FRIDAY 572—ANTIQUE CARVED AND INLAID SETTLE.

With hinged seat. High square back and arms. Post decorated by grotesque heads and cartouches with bell-flower chutes; all in high relief. Marqueterie panels in Renaissance designs of grotesque animals, birds and figures, urns of fruit and foliated scrolls in light brown woods.

Height, 45 inches; width, 40 inches.

SATURDAY 573—LARGE CHIPPENDALE BOOK-CASE.

Carved mahogany. Made in two sections, with six compartments, enclosed by glass doors. Grooved, flaring corner pilasters on base. Volute capitals, with acanthus decoration of laurel festoons. Broken arch pediment, with urn in centre and decoration of Roman alphabet. French brass mountings, and feet in design of ram's head and drapery.

Height, 8 feet 6 inches; length, 9 feet.

THURSDAY 574—ANTIQUE KOULA RUG.

Mosque window centre and pendants, surrounded by a series of borders in rose, ivory white and other colors.

Length, 6 feet 8 inches; width, 4 feet 5 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

Thursday 575—Moussoul Hall Rug.

Medallion pattern on dark blue field. Rose and ivory color borders, with an all-over floral decoration.

Length, 10 *feet* 8 *inches; width,* 3 *feet.*

do. 576—Large Kirmanshah Rug.

Dark blue diamond medallion in centre on an old ivory field. Rose color corners; ivory, olive, dark blue and rose borders. Covered with conventional flower pattern.

Length, 16 *feet* 6 *inches; width,* 11 *feet* 9 *inches.*

Saturday 577—ITALIAN RENAISSANCE DOOR FRAME.

Carved and gilded wood. Composed of two fluted, round columns and two pilasters, with Corinthian capitals supporting pediment. Foliated scrolls in high relief on frieze, with Roman mouldings above and below. The top cornice finished in dull red, and with curved gold brackets.

Height, 12 *feet; width,* 10 *feet.*

Doorway opening: Height, 10 *feet; width,* 6 *feet* 5 *inches.*

do. 578—Four Antique Wall Brackets.

Carved and gilded wood. Shield shape, with elaborate acanthus decoration in high relief. Cornucopia branch, with acanthus decoration and cup. Fitted for electricity and Baccarat bead globes.

do. 579—Carved and Gilded Wood Bracket.

To match the preceding.

do. 580—Stag's Head.

Mounted.

do. 581—TWO OLD CIPOLLINO MARBLE COLUMNS.

With white marble bases and carved stone Corinthian capitals.

Height, 10 *feet* 9 *inches; diameter,* 11 *inches.*

SATURDAY

No. 582

ITALIAN RENAISSANCE TAPESTRY

A GENERAL BEFORE A BELEAGUERED CITY

THOUGH a fragment and extensively repaired, this piece presents an exquisitely subtle color scheme of old gold, rose and silver, harmonized with tones of blue and brown. Its composition involves two main groups of figures. Conspicuous at the head of the left one is a general on a gray horse. Arrayed in old rose and gold armor, which, like that of all the other warriors, is Roman, he points with a baton to a walled city in the rear, amid the towers and spires of which floats a white flag. To the left of the general curvets a brown horse, ridden by a spearman, behind whom appear the head of another horse and the head and shoulders of his rider.

Foremost of the right-hand group stand two soldiers, one of whom carries a flag. Behind him, in the left corner of the composition, lies a wounded horse, beyond which is a mounted officer, whose head shows against the voluminous folds of a flag. In the centre of the middle distance the spears of a group of soldiers form a serried rank.

The side borders consist of a repeat of trophies, formed of vases, flags, cartouches, swords, trumpets and pairs of scales.

Height, 6 *feet* 10 *inches; width,* 14 *feet* 2 *inches.*

do.

No. 583

FLEMISH SIXTEENTH-CENTURY TAPESTRY

VERDURE PANEL

THE beautiful landscape is seen beyond a proscenium that is formed of side-columns, supporting a broad band of quasi-architectural design. Around the twisted shafts are twined luxuriant wreaths of tulips, while the cross band at the top is decorated with festoons of roses and other

No. 583. Verdure Panel: Flemish Sixteenth Century

flowers, swung in pairs on each side of a cartouche whose centre is a dull red oval, relieved by a reflection of pale yellow.

The foreground of the landscape slopes up to the left, where it is sprinkled with flowering plants and shrubs and dignified with three tall trees, between the gray trunks of which appears a stretch of wood. On the opposite side of the scene a stout, bushy tree and two slim birches overhang a pool of silvery water, beyond which is a knoll, sloping gently to the level vista that extends back in the centre.

Several tones of bluish-green appear in the foliage, which is handsomely massed and yet has a looseness that permits the successive planes of growth to be felt, while the delicate creamy hues of the background are admirably suggestive both of distance and of atmosphere.

Height, 11 *feet* 2 *inches; width,* 16 *feet* 7 *inches.*

THURSDAY 584—MILLE-FLEUR TAPESTRY PANEL.

French Gothic. Fifteenth century. Mille-fleur pattern in low tones on a dark blue ground.

Height, 8 *feet; width,* 4 *feet.*

SATURDAY 585—PAIR TWO-BRANCH ELECTRIC WALL FIXTURES.

Chiselled French brass.

THIRD FLOOR HALL

do. 586—FOUR TWO-BRANCH ELECTRIC WALL FIXTURES.

Chiselled French brass. Circular plate, with egg and dart bevel. Fluted cornucopia branches and papyrus cups.

do. 587—TWO BRASS ELECTRIC CEILING LIGHTS.

With Baccarat bead globes.

do. 588—TWO SINGLE WALL FIXTURES.

To match the preceding.

SATURDAY 589—TWO ANTIQUE CIPOLLINO MARBLE COLUMNS.

With marble bases and carved stone Corinthian capitals, the latter tinted in colors.

EXTENSION ROOM: THIRD FLOOR NORTH

do. 590—ANTIQUE ITALIAN MANTEL.

Gray and white marble. Ionic side columns. Panel convex frieze. Complete with brass fireplace fittings and iron fire grate.

Height, 4 feet 4 inches; length, 4 feet 10 inches.

NORTHWEST ROOM: THIRD FLOOR

do. 591—COLONIAL CARVED WOOD MANTEL.

With fluted square pilasters, capital and centre panel. Narrow festoon and bow-knot on frieze.

Height, 5 feet 4 inches; length, 8 inches.

WEST ROOM: THIRD FLOOR

do. 592—COLONIAL CARVED WOOD MANTEL.

Slender fluted side columns. Rosette and fan decoration on frieze and deep cornice and block shelf.

Height, 5 feet 3 inches; width, 7 feet 11 inches.

do. 593—FIVE WALL ELECTRIC FIXTURES.

French brass. Fitted with fluted glass shades.

do. 594—DRESSING-TABLE FIXTURE.

To match the preceding.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

SOUTHWEST ROOM: THIRD FLOOR

SATURDAY 595—COLONIAL CARVED WOOD MANTEL.

Painted white. Tapering round side columns surmounted by fluted vases, with oval fluted rosettes above. Panel frieze, with laurel wreath, palm and oak sprays in centre, framed by flutings and round column pilasters.

Height, 5 feet 1 inch; length, 7 feet.

do. 596—TWO-BRANCH ELECTRIC DRESSING-TABLE FIXTURE.

French brass.

do. 597—WALL ELECTRIC FIXTURE.

French brass.

do. 598—FRENCH PLATE MANTEL MIRROR.

Gilt frame.

MIDDLE ROOM: THIRD FLOOR FRONT

do. 599—ANTIQUE CARVED WOOD MANTEL.

Applied decoration on frieze of draped lyre and foliated scrolls, with urns of fruit and side panels, all picked out in gold.

Height, 5 feet; width, 5 feet.

do. 600—BEVELLED MIRROR.

Oak frame.

Height, 4 feet 3 inches; width, 19 inches.

do. 601—TWO WALL ELECTRIC CANDELABRA.

Chiselled French brass. Bound quiver plate, with arrows.

SOUTHEAST ROOM: THIRD FLOOR FRONT

SATURDAY 602—COLONIAL CARVED WOOD MANTEL.

Painted white. Panel side column pilaster decorated with bow-knots and bell-flower chutes, and surmounted by acanthus capitals. Anthemion and foliated scroll design on centre of frieze, with oval rosettes, bow-knots and bell-flower festoons on either side.

Height, 4 feet 3 inches; length, 8 inches.

do. 603—TWO-BRANCH DRESSING-TABLE FIXTURE.

Chiselled French brass.

THURSDAY 604—DAGHESTAN RUG.

Palm leaf pattern on a dark blue ground. Borders of conventional patterns in low tones.

Length, 5 feet; width, 3 feet 2 inches.

do. 605—KAZAK RUG.

Diamond shape medallion on a red field. Wide border of conventional pattern.

Length, 4 feet 6 inches; width, 3 feet 7 inches.

do. 606—DAGHESTAN RUG.

Palm leaf pattern on a dark blue field. Ivory white and red borders, covered with floral patterns.

Length, 7 feet 10 inches; width, 3 feet 8 inches.

do. 607—THREE ANATOLIAN MATS.

Conventional designs in bright colors.

do. 608—SMALL KAZAK RUG.

Dark blue ground, with conventional designs in red, blue and other colors. Borders of harmonious designs and colors.

Length, 3 feet 5 inches; width, 2 feet 3 inches.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

THURSDAY 609—KAZAK RUG.

Dark blue ground, with conventional patterns in ivory white, yellow and red. Yellow and ivory white borders.

Length, 3 feet 7 inches; width, 2 feet 6 inches.

do. 610—KAZAK RUG.

Bright red centre panel, with top panel of blue and the lower panel of green. Covered with conventional designs in bright colors. Floral border on an ivory white ground.

Length, 4 feet 7 inches; width, 3 feet 5 inches.

do. 611—KAZAK RUG.

Blue centre panel, and upper and lower panel of red, covered with conventional designs and white border.

Length, 4 feet 4 inches; width, 3 feet 5 inches.

do. 612—KAZAK RUG.

Bright red centre, with diamond shape medallions and conventional designs in bright color.

Length, 4 feet 10 inches; width, 3 feet 3 inches.

do. 613—DAGHESTAN RUG.

Dark blue centre, with panel design in yellow, ivory white and turquoise blue. Wide and narrow borders to correspond.

Length, 5 feet 7 inches; width, 3 feet 8 inches.

do. 614—ANTIQUE KOULA HEARTH RUG.

Blue field, with palm leaf patterns in low tones. Framed in a series of borders in harmonious design and coloring.

Length, 7 feet 10 inches; width, 3 feet 1 inch.

do. 615—ANTIQUE DAGHESTAN HALL RUG.

Dark blue ground, with medallions and conventional floral designs in various colors. Red and ivory white borders to correspond.

Length, 10 feet 8 inches; width, 2 feet 9 inches.

SOUTHEAST ROOM: FOURTH FLOOR

Wednesday 617—Four Gray and Blue Steins.
German pottery. One with pewter lid.

do. 618—Eight Gray and Blue Steins.
German pottery. With relief figure decoration.

OLD ENGLISH COLORED SPORTING PRINTS

do. 619—Two-colored English Sporting Print.
"The Death," by Alken. Published by Liard, London, 1841.

do. 620—English Colored Print.
"Spreading," by Hunt. Published by Thomas McLean, London.

do. 621—Two English Colored Prints.
"Work for Doctors—Commons." Published by Rowlandson, London, 1792.

do. 622—Two English Colored Sporting Prints.
"The Drag is Broke, and We Are on the Bank" and "Hold Hard, you Forgot the Lady," by Newhouse. Published by Fores, London, 1845.

do. 623—English Colored Sporting Print.
"The Elopement," by Maile. Published in London, 1828.

do. 624—English Colored Sporting Print.
A great match between Randell and Martin. Published by Fores of London.

do. 625—English Colored Hunting Print.
"The Death of the Roebuck," by Alken and Reeve, after Hodges. Published by McLean of London, 1834.

Wednesday 626—English Colored Coaching Print.

"The Cambridge Telegraph," by Hunt, after Pollard. Published by Moore, London.

do. 627—English Colored Sporting Print.

"The Grand Military Steeplechase, near Newmarket, March 24, 1856," by Hunt. Published by Ackermann, London.

do. 628—English Colored Sporting Print.

"The Start," by Hunt. Published by Ackermann, 1845.

do. 629—Two English Colored Sporting Prints.

"The Grand Stand" and "The Worcester, 1856, Coming In," by Hunt. Published by Ackermann, 1856.

do. 630—English Colored Hunting Print.

"The Noble Tips," by Hunt and Mackrel, after Turner. Published by Moore, of London, 1853.

do. 631—Three English Colored Sporting Prints.

"First Steeplechase on Record," by Harris, after Alken. Published by Brooks, 1839.

do. 632—English Colored Sporting Print.

"Deaf Burke," by Hunt, after Henry Meyer. Published by Moore, London, 1839.

do. 633—Mahogany Silver Chest.

Plush lined.

do. 634—Large Mahogany Silver Chest.

Brass mounted and plush lined.

FRIDAY 635—ANTIQUE CARVED MAHOGANY ARM-CHAIR.

With curved open back and pierced, flaring splat, with laurel and bow-knot decoration in relief. Upholstered in black leather and finished in brass nails.

do. 636—FOUR ANTIQUE MAHOGANY STRAIGHT CHAIRS.

To match the preceding arm-chair.

THURSDAY 637—TIGER SKIN RUG.

From tip to tip, 9 feet.

SATURDAY 638—THREE SINGLE WALL ELECTRIC FIXTURES.

French brass. Fluted glass shades.

do. 639—IRON FIRE GRATE.

Resting on old wrought iron andirons, with volute base, tapering square shaft and brass ball top.

do. 640—CARVED COLONIAL WOOD MANTEL.

With two fluted pilasters on either side. Panel frieze decorated by urn of wheat and foliated scrolls.

Height, 4 feet 6 inches; length, 7 feet 3 inches.

SOUTH ROOM: FOURTH FLOOR

OLD ENGLISH COLORED SPORTING PRINTS

WEDNESDAY 641—OLD ENGLISH COLORED PRINT.

"Three Blind un's and a Bolter."

do. 642—OLD ENGLISH COLORED PRINT.

"Johnny Walker, the Champion of Lightweights." Engraved by George Hunt and painted by A. S. Henning. Published by George Newbold, London.

WEDNESDAY 643—OLD ENGLISH COLORED PRINT.

"The Meet at Melton." Engraved by W. Humfreys. Painted by F. Grant.

do. 644—OLD ENGLISH COLORED PRINT.

"Opposition Coaches at Speed." Engraved by F. Rosenberg and painted by C. Newhouse. Published, 1832, by Jonathan Watson, London.

do. 645—OLD ENGLISH COLORED PRINT.

"Stage-coach on the Portsmouth Road." Engraved by Lewis. Painted by S. I. E. Jones. Published, 1827, by G. Hunt, London.

do. 646—ENGLISH COLORED SPORTING PRINT.

"The Death of the Fox." Published by Stevens, Cheltenham.

do. 647—ENGLISH COLORED SPORTING PRINT.

"The Meet at Blagden," by Lupton, after Snow.

do. 648—ENGLISH COLORED SPORTING PRINT.

"Daniel Mendoza and Richard Humphreys," by J. Grozer, after Ryley.

do. 649—ENGLISH COLORED SPORTING PRINT.

"Matilda." Published by Pollard, London, 1827.

do. 650—ENGLISH COLORED SPORTING PRINT.

"Football." Engraved by Hunt, after Cruikshank. Published by McLean, London, 1827.

do. 651—THREE ENGLISH COLORED SPORTING PRINTS.

"Leamington Grand Steeplechase, 1837," by Hunt, after Turner. Published by Thomas McLean, 1837.

Wednesday 652—English Colored Sporting Print.
"Moses," by James Pollard. Published London, 1822.

do. 653—English Colored Sporting Print.
"Barefoot," by James Pollard. Published London, 1823.

do. 654—Two English Colored Coaching Prints.
"The Comforts of Being Drove like a Gentleman" and "The Consequences of Being Drove by a Gentleman."

do. 655—English Colored Hunting Print.
"The Meeting of the Vinehounds," by Simmons, after Calvert. Published by Graves, London, 1844.

do. 656—English Colored Hunting Print.
"Meeting of Her Majesty's Staghounds, Ascot Heath," by Bromley, after Grant. Published by Hodgson, London, 1839.

do. 657—Two English Colored Sporting Prints.
"The Quorn Hunt," Plates I.-VIII., by Lewis, after Alken. Published by Ackermann, London, 1835.

do. 658—Four English Colored Sporting Prints.
"Weighing and Rubbing Down," "At Speed," "Preparing to Start" and "Winning."

Friday 659—Two Old Jacobean Chairs.
Carved oak.

do. 660—Old Jacobean Low Cupboard.
Carved oak. Panels, frieze and corners decorated with leaf pattern and rosettes.
Height, 2 feet 4 inches; length, 3 feet 6 inches.

Prospective Buyers will please read Special Notice heading Page 1.

FRIDAY 661—OLD JACOBEAN SIDE TABLE.

Carved oak. Semi-hexagonal shape. Leafy scrolls and other designs in relief.

Height, 3 feet 5 inches; width, 3 feet 5 inches.

SATURDAY 662—DEER'S HEAD.

With antlers. Mounted on an oak panel.

FRIDAY 663—WINGED EASY CHAIR.

With roll arms. Loose cushion. Upholstered in Morris velvet.

do. 664—SOFA.

Tufted roll back and arms. Upholstered in French linen taffeta.

THURSDAY 665—LARGE KIRMAN RUG.

Silky pile. Dark blue field, with all-over floral pattern in rose, olive, white and other colors. Borders to harmonize.

Length, 15 feet 3 inches; width, 11 feet 9 inches.

SATURDAY 666—TWO SINGLE WALL ELECTRIC FIXTURES.

French brass.

do. 667—ANTIQUE CARVED ITALIAN MANTEL.

In Renaissance design, with vase of flowers and foliated scrolls on pilasters, surmounted by brackets with acanthus leaves and cherubs' heads. Mascaron cherubs and foliated scrolls on frieze. Complete with fire grate resting on antique iron andirons.

Height, 45 inches; length, 4 feet 8 inches.

GYMNASIUM: FOURTH FLOOR

do. 668—CONTENTS OF GYMNASIUM.

Parallel bars, flying rings, trapeze, Spaulding's chest weights, dumb bells and other apparatus—to be sold as one lot.

MARBLES IN GARDEN

SATURDAY 669—ITALIAN RENAISSANCE BALCONY RAIL.
Carved stone, with female head supports and finials.
Height, 4 feet 6 inches; length, 12 feet 4 inches.

do. 670—LARGE ITALIAN RENAISSANCE FLOWER TROUGH.
Carved white marble. Foliated scrolls and other designs in relief.
Height, 2 feet 6 inches; length, 6 feet 6 inches.

do. 671—TWO COLUMNS.
Old Italian marble.
Height, 9 feet; diameter, 10½ inches.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

PROSPECTIVE BUYERS WILL PLEASE READ SPECIAL NOTICE HEADING PAGE 1.

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